POLITENESS BASED ON ILLOCUTION IN TWILIGHT MOVIE

A THESIS

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Adinda Srikandi Ginting

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ABSTRAK

Dalam skripsi yang berjudul Politeness Based on Illocution Function In Twilight Movie ini, Penulis menganalisis kesopanan berdasarkan dua jenis fungsi ilokusi berdasarkan teori Leech. Data yang dikumpulkan melalui studi kepustakaan dan dianalisis dengan metode deskriptif kualitatif. Kemudian hasil analisis akan ditampilkan dalam bentuk persentase berdasarkan formula Bungin. Penulis menggunakan 210 data dari ujaran yang ada dalam skrip film yang dirasa cukup untuk mewakili setiap tipe. Analisis difokuskan pada dua fungsi ilokusi yaitu competitif dan convivial. Hasil dari analisis mengungkapkan bahwa terdapat 210 ujaran yang mewakili seluruh data. Hasil persentasi yang didapat adalah kompetitif (49,10 %), dan convivial (51,90 %). Konvivial merupakan yang paling dominan muncul dalam ujaran-ujaran antar tokoh dalam skrip film Twilight.
# TABLE OF CONTENTS

**ACKNOWLEDGEMENTS** ............................................................................................................. i  
**ABSTRACT** ................................................................................................................................... ii  
**TABLE OF CONTENTS** ............................................................................................................... iii  

**CHAPTER I**  
**INTRODUCTION** ................................................................. 1  
1.1 Background Of The Analysis ................................. 1  
1.2 Scope Of The Analysis ........................................... 4  
1.3 Problems Of The Analysis ...................................... 5  
1.4 Objective Of The Analysis ...................................... 5  
1.5 Significances Of The Analysis ................................. 5  

**CHAPTER II**  
**THEORETICAL FRAMEWORK** ........................................ 7  
2.1 An Overview of Pragmatics ..................................... 7  
2.1.1 Definitions of Pragmatics ................................. 7  
2.1.2 Scope of Pragmatics ......................................... 7  
2.1.3 Goals of Pragmatics Theory ............................... 8  
2.2 Speech Act .......................................................... 8  
2.3 Politeness and Principle ......................................... 9  
2.3.1 Tact Maxims ..................................................... 10  

**CHAPTER III**  
**METHODOLOGY** .............................................................. 13  
3.1 Research Method .................................................. 13  
3.2 Data Collecting Method ............................................ 13  
3.3 Data Analysis Method ............................................. 14  

**CHAPTER IV**  
**THE ANALYSIS OF POLITENESS VIEWED FROM**  
**ILLOCUTION FUNCTIONS** ............................................... 15  
4.1 Data Analysis ....................................................... 15  
4.2 Findings ............................................................... 54  

*Adinda Srikandi BR. Ginting: Politeness Based On Illocution In Twilight Movie, 2010.*
CHAPTER V  CONCLUSIONS AND SUGGESTIONS ....................55
  5.1  Conclusions............................................................. 55
  5.2  Suggestions ............................................................. 55

BIBLIOGRAPHY

APPENDIX
CHAPTER I

INTRODUCTION

1.1 Background of the Analysis

Pragmatics studies of meaning affected by context of situation. It means that pragmatics states language context relates with the context of situation. Same utterances may have different meaning in the different context. Yule states (1996:3), "Pragmatics is concerned with the study of meaning as communicated by a speaker (or writer) interpreted by a listener (or reader)". An example, in a class room which is the teacher explains about a topic and one of student just talks with his friend and the teacher says, “It is too crowded here!”. He says that because he wants the student to be focused. It means that the speaker (the teacher) and the listener (the student) relate with the context of situation because both the speaker and the listener understand what the speaker’s means. The utterance cannot be explained semantically because the speaker doesn’t really talk about the account of the people in the classroom. The same utterance may have different meaning if the speaker use in different situation. For example, the speaker and the listener are in the public place and the speaker wants to tell the listener a secret. The utterance “It is too crowded here!” may means that he wants they move from there.

Moreover, Yule (1996:4) assumes that “Pragmatics is appealing because it’s about how people make sense of each other linguistically, but it can be frustrating area of study because it requires us to make sense of people and what they have in mind.” A conversation will be successful if the speaker’s utterance
cooperates with the listener’s intentions. It tends to how the speaker leads communication more than said, I mean the speaker’s utterance can be predicted by the listener.

As Allan (in Rahardi 2005:52) says “Speaking to other is a social activity, and like other social activities (e.g. dancing, playing in an orchestra, playing cards or football) it can only take place if the people involved”. He adds that “Being cooperative is being polite (mostly)”. It means that to make up conversation, we should be known to whom we are talking and what we are talking about. Being polite includes to pay attention to somebody’s face.

Leech (in Rahardi 2005: 51) cites that “I shall consider context to be any background knowledge assumed to be shared by speaker’s and hearer and which contributes to hearer’s interpretation of what speaker means by given utterance”. The conversation will be connected by the speaker’s and the hearer’s knowledge. The speaker will choose the language which is can be predicted by the hearer. Moreover, Leech (1983:119) connected the conversation based on politeness principle. He divides politeness principle into six maxims. They are:

1. Tact maxim: Minimize cost to other. Maximize benefit to other.
2. Generosity maxim: Minimize benefit to self. Maximize cost to self.
5. Agreement maxim: Minimize disagreement between self and other. Maximize agreement between self and other.
In doing this thesis I choose just tact maxim which is viewed from illocution functional. Illocution is a part of speech act which talks about perform of locutionary act whose product an utterance-token.

Here is an example:

Bella--framed in the doorway in a stunning long dress. Edward is enchanted. Bella descends the steps with difficulty, due her leg cast.

Bella : Alice lent me the dress. It was the only thing that
would fit over my cast. Is it too...

Edward : You're perfect...

Edward’s response is polite. “You’re perfect…” includes to convivial function because he tries to convince Bella that she is beautiful or the utterance is one kinds of praise.

In doing this thesis, I choose the movie as source of data. The movie entitled Twilight. Twilight is an extraordinary love story that will stay with you long after you have turned the final page. This is one of the contemporary movies based on the novel with the same title, Twilight which was written by Stephanie Meyer. The movie’s script was written by Melissa Rosenberg.

Stephanie Meyer is the author of the Twilight Series and The Host. Meyer was born in Connecticut, the second eldest of three sisters and three brothers, and grew up in Phoenix, Arizona. Meyer says that the idea for Twilight came to her in a dream on June 2, 2003, the transcript of which is now Chapter 13 of the book. After writing and editing the novel, she signed a three-book deal with Little, Brown and Company. The sequel to Twilight, New Moon, had an unintentionally staggered release all over North America, beginning in early August 2006.
third book in the series, Eclipse, was released on August 7, 2007. The fourth book, Breaking Dawn, will be released on August 10, 2008. She has said on her website that there will be more than four books, though the narrator might change. Midnight Sun will be more of a companion piece to the series (if published) rather than a genuine sequel, as it describes "Twilight" from the view of Edward Cullen. A rough first chapter of Midnight Sun has been posted on her website, though she has stated that it will be edited and otherwise changed before being released as a novel.

I choose this movie as source of data because it is one of the famous film recently. Twilight give a positive response to the audience. Twilight had Awards and nominations for some events and categories. Twilight gained recognition and won numerous honors, including: A New York Times Editor's Choice, A Publishers Weekly Best Book of the Year, An American Library Association "Top Ten Best Book for Young Adults" and "Top Ten Books for Reluctant Readers", Translation into 20 languages (including to Bahasa Indonesia), A New York Times Best Seller. The movie was released in December 2008.

1.2 Scope of the Analysis

The discussion in this thesis is to describe tact maxims viewed from illocution functions. There are four illocution functions division: competitive, convivial, collaborative and conflictive. But I limit the analysis just to find out competitive and convivial functions because these types belongs to politeness.
1.3 Problems of the Analysis

By doing the analysis of this thesis, I find some problems, there are:

1. What are the illocution functions type found in Twilight movie’s script?
2. What type occur the most in Twilight movie’s script?

1.4 Objectives of the Analysis

Conversation will be succeed if both speaker’s utterance connected with the listener’s intention. It means that the listener able to interpret what the speaker’s utterance. It is also depend on politeness principle.

The objectives of this analysis are:

1. To find out illocution function found in Twilight movie’s script.
2. To find out type of illocution function occurring the most in the selected scenes in Twilight movie’s script.

1.5 Significances of the Analysis

After finishing this research, I hope that this thesis can gives the readers some significances, they are:

1. This analysis may lead the reader how to understand politeness viewed from illocution function in doing conversation.
2. This analysis is also useful for the reader in doing communication. It will be led the reader more careful to interpret somebody’s utterance and how to make conversation be polite.
3. Beside that, the analysis can be advantageous to the reader especially to the students of English Department or those who are interested in pragmatics.
CHAPTER II
THEORETICAL FRAMEWORK

2.1 An Overview of Pragmatics

2.1.1 Definitions of Pragmatics

Pragmatics as of linguistics branch studies about meaning besides semantics and semiotics. This subject is relatively new if we compared to others. As Yule said that “Pragmatics is concerned with the study of meaning as communicated by a speaker (or writer) interpreted by a listener (or reader)”. It means that pragmatics meaning may connected speaker’s utterance and listener interpretation (assumption).

Pragmatics meaning cannot interpret semantically because Pragmatics depends on the context. The two primary forms of context important to pragmatics are linguistic context and situational context. Linguistics context means the utterance meaning determined linguistically and situational context is related with the situation where the conversation done.

The term "pragmatics" was introduced by the Logical Positivist, Rudolf Carnap. This was an attempt to reduce subjective meaning to a secondary status and to treat what remained as objective by following Wittgenstein, who ought to objectify meaning as intent as if it were merely a matter of context.

2.1.2 Scope of Pragmatics

In linguistics the fields most closely associated with meaning are semantics and pragmatics. Semantics deals most directly with what words or
phrases mean, and pragmatics deals with how the environment changes the meanings of words. Syntax and morphology also have a profound effect on meaning. The syntax of a language allows a good deal of information to be conveyed even when the specific words used are not known to the listener, and a language's morphology can allow a listener to uncover the meaning of a word by examining the morphemes that make it up. The field of semantics in so far is it is objectified by not considering particular situations and the real intentions of speakers and writers examines the ways in which words, phrases, and sentences can have meaning. Semantics is the literal meaning of an idea whereas pragmatics is the implied meaning of the given idea. Pragmatics cannot interpret semantically because it is depend on the context of situation.

### 2.1.3 Goals of Pragmatics Theory

Akmajian put on some minimal requirements on adequate pragmatics theory in discussing pragmatics (Akmajian, 1979:279). According to him, A pragmatics theory:

- **a.** must contain a classification of speech act;
- **b.** must contain analysis and definitions of the various speech acts;
- **c.** must contain a specification of various uses of expressions: it must say that:
  1. Expression $e$ is standardly (literally and directly) used to do $X$ (in context $C$).
  2. Expression $e$ has different $n$ users.
  3. Expression $e$ and $ê$ have the same use and uses.
- **d.** must relate literal and direct language use to such phenomena as:
  1. Linguistics structure (semantics, syntax, phonology)

2. The structure of the communication situation, the course of conversations, and social institutions, (pragmatic) presuppositions, and understanding.

3. Speaker-meaning, implication, presupposition, and understanding.

According to Akmajian, some of philosophers have been mainly concerned categorizing the type of speech acts and defining each category. They have pursuing goals (a) and (b). Linguists have been concerned mainly in specification, such as ambiguity, and synonymy. The five disciplines which are interest in persuading these goals are philosophy, psychology, sociology, and anthropology.

### 2.2 Speech Acts

When we speak we perform speech acts. Yule (1996:47) state that “actions performed via utterances are generally called speech acts.” He assumes that speech acts commonly given more labels, such as apology, complaint, compliment, invitation, promise, or request. A speech act has an illocutionary point or illocutionary force. For example, the point of an assertion is to represent the world as being a certain way.

The actions performed by producing an utterance will consist of three related acts. They are:

1. Locutionary act is the basic act of utterance, or producing a meaningful linguistics expression.

2. Illocutionary act is performed via the communicative force of an utterance. The point of a promise is to put oneself under an obligation to do something. The illocutionary point of a speech act must be distinguished from its perlocutionary
effect, which is what it brings about. A request, for example, has as its illocutionary point to direct someone to do something.

3. Perlucutionary Act, its perlocutionary effect may be the doing of the thing by the person directed. Sentences in different grammatical moods, the declarative, imperative, and interrogative, tend to perform speech acts of specific sorts. But in particular contexts one may perform a different speech act using them than that for which they are typically put to use. Thus, as noted above, one may use a sentence such as "it's cold in here" not only to make an assertion but also to request that one's auditor turn up the heat. Speech acts include performative utterances, in which one performs the speech act by using a first person present tense sentence which says that one is performing the speech act. Examples are: 'I promise to be there', 'I warn you not to do it', 'I advise you to turn yourself in', etc.

Some specialized devices for performing speech acts are exclamatives and phatics, such as 'Ouch!' and 'Hello!', respectively. The former is used to perform an expressive speech act, and the latter for greeting someone.

2.3 Politeness Principles

In doing conversation or make it conversation, both speaker and also listener needs politeness. According to Leech, politeness more then civilized but politeness as one of the missing link between cooperative principle and the problems how to connecting force and sense. Politeness in an interaction can be defined as the mean employed awareness of another person’s face. According to Leech (1983:119) politeness principle can be divided into six maxims, there are:

1. Tact maxim: Minimize cost to other. Maximize benefit to other.
2. Generosity maxim: Minimize benefit to self. Maximize cost to self.


5. Agreement maxim: Minimize disagreement between self and other. Maximize agreement between self and other.


In my case, I just choose tact maxim because it is the most important of politeness principle.

2.2.1 Tact maxims

The differences situations are claiming the types and the degree of politeness. Generally, illocution functions has classified into four functions. There are:

a. Competitive

The purpose of illocution competitive is competed with social purposes, i.e. commanding, requesting, claiming, cadging, and advising. Competitive function has purpose to reducing competition between addressee’s purpose and what the politeness claimed.

Example:

Bella May I? Anaphase.

Edward Like I said.

The addressee asks the addresser to look at the microscope. So, May I? includes to requesting.
b. Convivial

The purpose of illocution convivial is parallel with social purpose, i.e. offering, inviting, addressing, thanking, congratulating, promising, apologizing, greeting, forgiving, praising. Convivial function has purpose to find out affable.

Example:

Rene I'll figure it out. You gotta be able to reach me and Phil on the road-I love saying that - on the road.

Bella Very romantic.

The utterance very romantic is belong to convivial function. The addresser tries to praising the addressee that Rene and Phil idea are great.

c. Collaborative

The purpose of illocution is paying no regard to social purpose, i.e. stating, reporting, announcing, teaching, and advising. Collaborative functions actually not relevant to the politeness and almost speech including to this category.

Example:

Charlie I'll be late for dinner. I'm heading down to Mason County. A security guard at the Grisham Mill got killed by some kind of animal...

Bella An animal?

The addressee tries to affirming the addresser that he will be late for
the dinner because a security guard at Grisham Mill got killed by some kind of animal. *The utterance I'll be late for dinner. I'm heading down to Mason County. A security guard at the Grisham Mill got killed by some kind of animal...* including to collaborative because the addressee just want to affirming the addressee.

d. Conflictive

The purpose of illocution conflictive is conflicts with social purpose, i.e. menacing, alleging, cursing, angering. It means that conflictive as an opposite of politeness. Actually conflictive make someone angry.

Example:

Rosalie Yes, let's keep pretending this isn't dangerous for all of us.

Bella I would never, ever tell anyone.

The addressee utterance *Yes, let's keep pretending this isn't dangerous for all of us* means that she actually angry with the addresser. So, it is including to conflictive functions.

The analysis of this thesis emphasizes to find out politeness which is presented by tact maxim viewed from illocution functions. So, I just find out competitive and convivial functions in the Twilight movie script because both of them relates to politeness principle especially tact maxim.
CHAPTER III

METHODOLOGY

3.1 Research Method

The analysis in this thesis uses library research which is applied the descriptive method. The result of this thesis will describe the use politeness especially tact maxim viewed from illocution functions. Nawawi states, “Metode deskriptif dapat diartikan sebagai prosedur pemecahan masalah yang diselidiki dengan menggambarkan/ melukiskan keadaan subyek/obyek penelitian (seseorang, lembaga, masyarakat dan lain-lain) pada saat sekarang berdasarkan fakta-fakta yang tampak atau sebagaimana adanya.”

It means that the descriptive methods is a procedure that can be solve a problem by describing the research subject or object based on the facts that is found.

3.2 Data Collecting Method

I collect some books which are related with pragmatics especially in analyzing politeness which is viewed from illocution functions. The data are collected by applying documentary methods. The data is taken from of *Twilight* movie script. The script was written by Melissa Rosenberg. I take the script from internet. The data taken from utterances that used in Twilight movie.

3.3 Data Analysis Method
The data I collect from *Twilight* movie script. I analyze them by using the theory of illocution function. Then I account the data by using Bungin’s formula (2005:171-172) to get the percentage illocution function type appear in the data.

The following formula is:

\[ n = \frac{F_x}{N} \times 100\% \]

- \( n \): percentage of illocution functions type
- \( F_x \): individual frequency of type
- \( N \): total number of all type

The systematic procedures in conducting the analysis are follows:
1. Reading the script of selected scene repeatedly.
2. Identifying the dialog which is belong to illocution function type.
3. Classifying the utterances into more specific types, i.e. competitive, convivial, collaborative and conflictive and all the data will be analyzed based on Leech’s theory.
4. Calculating the data in percentage, the illocution function type that occurs mostly in the script.
5. Describing some conclusions based on the result of analysis.
CHAPTER IV
ANALYSIS OF POLITENESS VIEWED FROM ILLOCUTION FUNCTIONS

4.1. Data Analysis

The analysis of the data can be read below:

<table>
<thead>
<tr>
<th>No</th>
<th>Utterances</th>
<th>Type of Illocution Function</th>
<th>Type of utterances</th>
<th>Analysis</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Bye, Bella!</td>
<td>Convivial</td>
<td>Greeting</td>
<td>The utterance means to give the greeting to Bella as the addressee</td>
</tr>
<tr>
<td>2</td>
<td>Good luck at your new school! They ADLIB superficial good wishes &quot;Don't forget to write &quot;We'll miss you.&quot;</td>
<td>Convivial</td>
<td>Congratulating</td>
<td>The utterance means to give the wishing to Bella as the addresser.</td>
</tr>
<tr>
<td>3</td>
<td>Very romantic</td>
<td>Convivial</td>
<td>Praising</td>
<td>The addressee praises the addresser that the idea is very romantic.</td>
</tr>
<tr>
<td>Line</td>
<td>Dialogue</td>
<td>Stylistic Class</td>
<td>Speech Act</td>
<td>Analysis</td>
</tr>
<tr>
<td>------</td>
<td>----------</td>
<td>----------------</td>
<td>------------</td>
<td>----------</td>
</tr>
<tr>
<td>4</td>
<td>Now, you know if you change your mind, I'll race back here from wherever the game is.</td>
<td>Competitive</td>
<td>Offering</td>
<td>The utterance belongs to competitive because the addressee offering if addresser changes her minds, she will take her back.</td>
</tr>
<tr>
<td>5</td>
<td>Your hair's longer</td>
<td>Convivial</td>
<td>Greeting</td>
<td>The addressee states that Bella’s hair longer (the addressee). The addressee just wants to open the conversation.</td>
</tr>
<tr>
<td>6</td>
<td>How's your mom?</td>
<td>Convivial</td>
<td>Asking</td>
<td>The addressee asking about the addresser’s mother situations.</td>
</tr>
<tr>
<td>7</td>
<td>Bella, you remember Billy Black.</td>
<td>Competitive</td>
<td>Asking</td>
<td>The addressee asking the addresser to</td>
</tr>
<tr>
<td></td>
<td>Scene Description</td>
<td>Speech Act Type</td>
<td>Role of Speech Act</td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>-------------------------------------------------------</td>
<td>-----------------</td>
<td>-------------------</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Glad you're finally here. Charlie hasn't shut up about it since you told him you were coming</td>
<td>Convivial Greeting</td>
<td>The addressee remembers someone.</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>I'm Jacob. We made mud pies together when we were little kids.</td>
<td>Convivial Welcoming</td>
<td>The addressee introduces himself to the addresser and reminds her of their childhood.</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>So what do you think of your homecoming gift?</td>
<td>Competitive Requesting</td>
<td>The addressee asks the addresser for her opinion on the homecoming gift (a truck).</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>No way. The truck is for me?</td>
<td>Competitive Praising</td>
<td>The addressee is surprised and ...</td>
<td></td>
</tr>
<tr>
<td>Line</td>
<td>Dialogue</td>
<td>Situation</td>
<td>Politeness</td>
<td></td>
</tr>
<tr>
<td>------</td>
<td>----------</td>
<td>-----------</td>
<td>------------</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>I rebuilt the engine and --</td>
<td>Competitive</td>
<td>Offering</td>
<td></td>
</tr>
<tr>
<td></td>
<td>praises the truck.</td>
<td></td>
<td>The addressee offers to rebuilt the engine to the addressee.</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>It's perfect!</td>
<td>Convivial</td>
<td>Praising</td>
<td></td>
</tr>
<tr>
<td></td>
<td>The addressee praises the home coming gift from her father.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>Okay, so you gotta double pump the clutch when you shift, but -</td>
<td>Competitive</td>
<td>Commanding</td>
<td></td>
</tr>
<tr>
<td></td>
<td>The addressee commands the addressee when she shift, she gotta double pump the clutch.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>Maybe I can give you a ride to school.</td>
<td>Competitive</td>
<td>Offering</td>
<td></td>
</tr>
<tr>
<td></td>
<td>The addressee offering the addressee to ride with her to school.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>You're Isabella Swan, the new girl. Hi. I'm Eric. The eyes and ears of this place.</td>
<td>Convivial</td>
<td>Greeting</td>
<td></td>
</tr>
<tr>
<td></td>
<td>The addressee greeting, introducing and offering the</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
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<td>---</td>
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<td></td>
</tr>
<tr>
<td>17</td>
<td>Good headline for your feature- I'm on the paper, and you're news, baby, front page.</td>
<td>Convivial</td>
<td>Praising</td>
<td>The addressee tries to praising the addresser that she will on the front page.</td>
</tr>
<tr>
<td>18</td>
<td>Would you mind just pointing me toward Mr. Varner's class?</td>
<td>Competitive</td>
<td>Requesting</td>
<td>The addressee requests to pointing her toward Mr. Varner’s class.</td>
</tr>
<tr>
<td>19</td>
<td>You've missed a lot of the semester, but I can hook you up - tutor, cliff notes, medical excuse..</td>
<td>Convivial</td>
<td>Offering</td>
<td>The addressee offers to hook the addresser up - tutor, cliff notes, and medical excuse.</td>
</tr>
<tr>
<td>20</td>
<td>Block it, Chloe! Yeah! Good attack!</td>
<td>Competitive</td>
<td>Commanding</td>
<td>The utterance means the addressee</td>
</tr>
</tbody>
</table>

| Line | Utterance | Type | Politeness
|------|-----------|------|-------------
| 21   | You're Isabella, right? | Convivial Greeting | The utterance means the addressee greeting the addresser (Isabella)
| 22   | Just Bella. | Convivial Greeting | The addressee greeting the addresser by mention her nickname.
| 23   | I'm Mike. Newton. | Convivial Introducing | The addressee greeting the addresser by mention his name.
| 24   | Are you alright? I warned them not to make me play. | Convivial Apologizing | The addressee apologizes to the addresser because she cannot play volley ball actually and in the
<table>
<thead>
<tr>
<th>Context</th>
<th>Utterance</th>
<th>Politeness Type</th>
<th>Analysis</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>context the ball was hit his head.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>She's got a great spike, doesn't she?</td>
<td>Convivial</td>
<td>Praising</td>
</tr>
<tr>
<td></td>
<td>So, you're from Arizona, right? Aren't people supposed to be tan down there?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>Sorry, needed a candid for the feature-</td>
<td>Convivial</td>
<td>Apologizing</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>Guess we'll just run another editorial on teen drinking.</td>
<td>Convivial</td>
<td>Apologizing</td>
</tr>
<tr>
<td></td>
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<td>---</td>
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</tr>
<tr>
<td>28</td>
<td>Sorry. There's always eating disorders, or Speedo padding on the swim team-</td>
<td>Convivial</td>
<td>Apologizing</td>
</tr>
<tr>
<td>29</td>
<td>It's first grade all over again, and you're the shiny new toy.</td>
<td>Convivial</td>
<td>Praising</td>
</tr>
<tr>
<td>30</td>
<td>He's totally gorgeous, obviously. But apparently, no one here is good enough for him. Like I care. Anyway, don't waste your time.</td>
<td>Competitive</td>
<td>Advising</td>
</tr>
<tr>
<td>31</td>
<td>Welcome, Ms. Swan. Follow along as best you can till you get caught up.</td>
<td>Convivial</td>
<td>Welcoming</td>
</tr>
<tr>
<td>32</td>
<td>There must be something open sixth</td>
<td>Competitive</td>
<td>Requesting</td>
</tr>
<tr>
<td>Page</td>
<td>Scene</td>
<td>Conviviality</td>
<td>Politeness</td>
</tr>
<tr>
<td>------</td>
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</tr>
<tr>
<td>33</td>
<td>No, every class is full. I'm afraid you'll have to stay in biology. I'm so sorry.</td>
<td>Apologizing</td>
<td>The addressee said that every class already full. Then apologize to the addresser.</td>
</tr>
<tr>
<td>34</td>
<td>Can't get over how grown up you are. And so gorgeous.</td>
<td>Praising</td>
<td>The addressee tries to praises the addresser that she</td>
</tr>
<tr>
<td>35</td>
<td>‘Member me, honey? I was Santa one year.</td>
<td>Asking</td>
<td>The addressee asks the addresser that she is still remembering him or not.</td>
</tr>
<tr>
<td>36</td>
<td>Let the girl eat her cod, Waylon. When you're done, I'll bring your favorite - berry cobbler. Remember? Your dad still has it. Every Thursday</td>
<td>Requesting</td>
<td>The addressee requests the addresser to Waylon to let Bella eat her cod.</td>
</tr>
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</tr>
<tr>
<td>37</td>
<td>That'd be great, thank you</td>
<td>Convivial</td>
<td>Thanking</td>
</tr>
<tr>
<td>38</td>
<td>I just don't like narrow mindedness.</td>
<td>Competitive</td>
<td>Advising</td>
</tr>
<tr>
<td>39</td>
<td>If spring training goes well, we could be living in Florida permanently.</td>
<td>Competitive</td>
<td>Advising</td>
</tr>
<tr>
<td>40</td>
<td>Now, tell me more about your school, baby. What are the kids like? Are there any cute guys? Are they being nice to you?</td>
<td>Competitive</td>
<td>Requesting</td>
</tr>
<tr>
<td>41</td>
<td>Dad, I'm heading out</td>
<td>Competitive</td>
<td>Requesting</td>
</tr>
<tr>
<td></td>
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<td>---</td>
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</tr>
<tr>
<td>42</td>
<td>Great.</td>
<td>Convivial</td>
<td>Praising</td>
</tr>
<tr>
<td>43</td>
<td>You got me new tires. No one's ever done that before.</td>
<td>Convivial</td>
<td>Praising</td>
</tr>
<tr>
<td>44</td>
<td>Be careful.</td>
<td>Convivial</td>
<td>Advising</td>
</tr>
<tr>
<td>45</td>
<td>And thank you. For the tires.</td>
<td>Convivial</td>
<td>Thanking</td>
</tr>
<tr>
<td>46</td>
<td>... and yeah, prom committee is a chick thing, but I gotta</td>
<td>Convivial</td>
<td>Inviting</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Convivial Greeting</td>
<td>The addressee greeting to the addressee.</td>
</tr>
<tr>
<td>---</td>
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<td>----------------------------------------</td>
</tr>
<tr>
<td>47</td>
<td>Come on, Arizona. Give it up for the rain.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>48</td>
<td>Terrific.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>49</td>
<td>Hello. I didn't have a chance to introduce myself last week. My name is Edward Cullen.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>50</td>
<td>You're Bella.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>53</td>
<td>I'm... yes.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Page</td>
<td>Text</td>
<td>Politeness Type</td>
<td>Command Type</td>
</tr>
<tr>
<td>------</td>
<td>----------------------------------------------------------------------</td>
<td>-----------------</td>
<td>--------------</td>
</tr>
<tr>
<td>54</td>
<td>Onion root tip cells! That's what's on your slides. Separate and label them into the phases of mitosis. The first partners to get it right, win... the golden onion!</td>
<td>Competitive</td>
<td>Commanding</td>
</tr>
<tr>
<td>55</td>
<td>Come on, people. Tick tock.</td>
<td>Competitive</td>
<td>Commanding</td>
</tr>
<tr>
<td>56</td>
<td>Ladies first.</td>
<td>Convivial</td>
<td>Offering</td>
</tr>
<tr>
<td>57</td>
<td>May I look?</td>
<td>Competitive</td>
<td>Requesting</td>
</tr>
<tr>
<td>58</td>
<td>May I? Anaphase.</td>
<td>Competitive</td>
<td>Requesting</td>
</tr>
<tr>
<td>Line</td>
<td>Dialogue</td>
<td>Type of Intercourse</td>
<td>Intercourse Strategy</td>
</tr>
<tr>
<td>------</td>
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</tr>
<tr>
<td>59</td>
<td>I think I can keep up.</td>
<td>Competitive</td>
<td>Promising</td>
</tr>
<tr>
<td>60</td>
<td>I'm fine, dad. Calm down.</td>
<td>Convivial</td>
<td>Promising</td>
</tr>
<tr>
<td>61</td>
<td>I'm so sorry, Bella. I tried to stop.</td>
<td>Convivial</td>
<td>Apologizing</td>
</tr>
<tr>
<td>62</td>
<td>It's okay, Tyler.</td>
<td>Convivial</td>
<td>Promising</td>
</tr>
<tr>
<td>63</td>
<td>Dad, it's not his fault-</td>
<td>Competitive</td>
<td>Advising</td>
</tr>
<tr>
<td>64</td>
<td>I've got this one,</td>
<td>Competitive</td>
<td>Commanding</td>
</tr>
<tr>
<td>Line</td>
<td>Text</td>
<td>Interaction Type</td>
<td>Role</td>
</tr>
<tr>
<td>------</td>
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<td>------------------</td>
<td>------</td>
</tr>
<tr>
<td>65</td>
<td>I'm so sorry, Bella. I'm really-</td>
<td>Convivial</td>
<td>Apologizing</td>
</tr>
<tr>
<td>66</td>
<td>It would have been a lot worse if Edward hadn't knocked me out of the way.</td>
<td>Convivial</td>
<td>Thanking</td>
</tr>
<tr>
<td>67</td>
<td>It was amazing he got to me so fast. He was nowhere near me.</td>
<td>Convivial</td>
<td>Praising</td>
</tr>
<tr>
<td>68</td>
<td>As long as you're safe.</td>
<td>Competitive</td>
<td>Advising</td>
</tr>
<tr>
<td>69</td>
<td>I just have to sign some paperwork You</td>
<td>Competitive</td>
<td>Requesting</td>
</tr>
<tr>
<td>Line</td>
<td>Text</td>
<td>Type</td>
<td>Type</td>
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<td>------</td>
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</tr>
<tr>
<td>70</td>
<td>better call your mom.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>This isn't just about you, it's about all of us --</td>
<td>Competitive</td>
<td>Advising</td>
</tr>
<tr>
<td>71</td>
<td>Let's take this in my office.</td>
<td>Competitive</td>
<td>Commanding</td>
</tr>
<tr>
<td>72</td>
<td>Can I talk to you for a moment? How did you get over to me so quickly?</td>
<td>Competitive</td>
<td>Requesting</td>
</tr>
<tr>
<td>73</td>
<td>Can't you just thank me and get over it?</td>
<td>Competitive</td>
<td>Requesting</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Page</th>
<th>Line</th>
<th>Politeness</th>
<th>Illocution</th>
<th>Conversation</th>
</tr>
</thead>
<tbody>
<tr>
<td>74</td>
<td>Thank you.</td>
<td>Convivial</td>
<td>Thanking</td>
<td>The addressee thank to the addressee because he already help her.</td>
</tr>
<tr>
<td>75</td>
<td>Make sure I get your permission slips.</td>
<td>Competitive</td>
<td>Commanding</td>
<td>The addressee commands the addresser to give her permission slips.</td>
</tr>
<tr>
<td>76</td>
<td>Look! You're moving. You're ALIVE!</td>
<td>Convivial</td>
<td>Greeting</td>
<td>The addressee greeting to the addresser.</td>
</tr>
<tr>
<td>77</td>
<td>Actually, I'm glad you're not dead 'cause - well, that would suck, plus I wanted to ask you - even though it's, like, a month away... So what do you think? You want to go? To</td>
<td>Convivial</td>
<td>Inviting</td>
<td>The addressee invites the addresser to go with him to prom.</td>
</tr>
<tr>
<td>----</td>
<td>------------------------------------------------------------------</td>
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<td>------------------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>78</td>
<td>You can't go another weekend?</td>
<td>Competitive</td>
<td>Requesting The addressee requests the addressee to go another weekend.</td>
<td></td>
</tr>
<tr>
<td>79</td>
<td>Non-refundable ticket. Maybe you should ask Jessica.</td>
<td>Competitive</td>
<td>Advising The addressee advises the addressee to ask Jessica to the prom with him.</td>
<td></td>
</tr>
<tr>
<td>80</td>
<td>...c'mon, Eric, stuff that compost down deep... that's it... (the machine gurgles and spins)... now Tyler, take a big steaming cup of “compost tea.” This is recycling at its most basic level -- hey, don't drink that!</td>
<td>Competitive</td>
<td>Commanding The addressee commands the addressee to not drink the compost tea.</td>
<td></td>
</tr>
<tr>
<td>81</td>
<td>Hello, Edward.</td>
<td>Convivial</td>
<td>Greeting The addressee greeting to the addressee.</td>
<td></td>
</tr>
<tr>
<td>Line</td>
<td>Sentence</td>
<td>Type</td>
<td>Modality</td>
<td>Explanation</td>
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<td>-----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>82</td>
<td>You haven't answered any of mine. You won't even say hello.</td>
<td>Competitive</td>
<td>Commanding</td>
<td>The addressee commands the addresser to say hello.</td>
</tr>
<tr>
<td>83</td>
<td>Hello.</td>
<td>Convivial</td>
<td>Greeting</td>
<td>The addressee greeting to the addresser.</td>
</tr>
<tr>
<td>84</td>
<td>No way. Zero weirdness. You guys are great together.</td>
<td>Convivial</td>
<td>Praising</td>
<td>The addressee tries to praises the addresser that she and Eric are totally great.</td>
</tr>
<tr>
<td>85</td>
<td>Bella, it would be better if we weren't friends.</td>
<td>Competitive</td>
<td>Commanding</td>
<td>The addressee commands the addresser that they would be better if they weren’t friends</td>
</tr>
<tr>
<td>86</td>
<td>You could have let the van crush me and saved yourself all this regret.</td>
<td>Competitive</td>
<td>Advising</td>
<td>The addressee advises the addresser that he should let the van crush her.</td>
</tr>
<tr>
<td>Line</td>
<td>Sentence</td>
<td>Mode</td>
<td>Submode</td>
<td>Analysis</td>
</tr>
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<td>------</td>
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</tr>
<tr>
<td>87</td>
<td>La Push, baby. You in?</td>
<td>Convivial</td>
<td>Inviting</td>
<td>The addressee invites the addressee to go to La Push.</td>
</tr>
<tr>
<td>88</td>
<td>Should I know what that means?</td>
<td>Competitive</td>
<td>Asking</td>
<td>The addressee asking the addressee to explain what that means.</td>
</tr>
<tr>
<td>89</td>
<td>Eric, you stood up once. On a foam board.</td>
<td>Competitive</td>
<td>Commanding</td>
<td>The addressee command the addressee</td>
</tr>
<tr>
<td>90</td>
<td>There's whale watching, too. Come with.</td>
<td>Convivial</td>
<td>Requesting</td>
<td>The addressee requests the addressee to come with to the La Push Beach.</td>
</tr>
<tr>
<td>91</td>
<td>I'll go if you stop saying that.</td>
<td>Competitive</td>
<td>Commanding</td>
<td>The addressee commands the addressee to stop.</td>
</tr>
<tr>
<td>92</td>
<td>Edible art.</td>
<td>Convivial</td>
<td>Greeting</td>
<td>The addressee greeting to the addressee.</td>
</tr>
<tr>
<td>Line</td>
<td>Text</td>
<td>Role</td>
<td>Action</td>
<td>Sentence</td>
</tr>
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<td>------</td>
<td>----------------------------------------------------------------------</td>
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<td>-------------------------------------------------------------------------</td>
</tr>
<tr>
<td>93</td>
<td>Thanks... but your mood swings are giving me whiplash.</td>
<td>Convivial</td>
<td>Thanking</td>
<td>The addressee thanking the addresser</td>
</tr>
<tr>
<td>94</td>
<td>I said it would be better if we weren't friends, not that I didn't want to be.</td>
<td>Competitive</td>
<td>Advising</td>
<td>The addressee advising the addresser that they would be better if they weren't friends</td>
</tr>
<tr>
<td>95</td>
<td>No. I don't believe that. You're not bad. You can be a jerk, but it's like this... mask. To keep people away.</td>
<td>Convivial</td>
<td>Praising</td>
<td>The addressee trying to praising the addresser that he is not a bad guys.</td>
</tr>
<tr>
<td>96</td>
<td>Look, why don't we just - hang out. Like... come to the beach with us. It'll be fun - sand fleas, wind burn, salt water stinging your eyes...</td>
<td>Convivial</td>
<td>Inviting</td>
<td>The addressee invites the addresser to hang out to the beach.</td>
</tr>
<tr>
<td>97</td>
<td>I keep thinking Eric's going to ask me to</td>
<td>Competitive</td>
<td>Promising</td>
<td>The addressee promises the addressee</td>
</tr>
<tr>
<td>Page</td>
<td>Text</td>
<td>Type</td>
<td>Action</td>
<td></td>
</tr>
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<td></td>
</tr>
<tr>
<td>98</td>
<td>You could ask him. Take control. You're a strong independent woman.</td>
<td>Competitive Advising</td>
<td>The addressee advises the addresser to take control to asking Eric to the prom.</td>
<td></td>
</tr>
<tr>
<td>99</td>
<td>Bella!</td>
<td>Convivial Greeting</td>
<td>The addressee greeting to the addresser.</td>
<td></td>
</tr>
<tr>
<td>100</td>
<td>Guys, this is Jacob. Are you stalking me?</td>
<td>Convivial Greeting</td>
<td>The addressee greeting to the addressers and introducing Jacob to her friends.</td>
<td></td>
</tr>
<tr>
<td>101</td>
<td>You're on my rez, remember? You surfing?</td>
<td>Competitive Advising</td>
<td>The addressee advising the addresser that she is in his place.</td>
<td></td>
</tr>
</tbody>
</table>
| 102  | She invited Edward. | Competitive Inviting | The addressee advising the addresser that she
<table>
<thead>
<tr>
<th>Line</th>
<th>Scene</th>
<th>Setting</th>
<th>Action</th>
<th>Role</th>
<th>Statement</th>
</tr>
</thead>
<tbody>
<tr>
<td>103</td>
<td>To be polite.</td>
<td>Competitive</td>
<td>Advising</td>
<td>The addressee</td>
<td>The addressee advise the addressers that it just to be polite</td>
</tr>
<tr>
<td>104</td>
<td>I think it's nice she invited him. No one ever does.</td>
<td>Competitive</td>
<td>Advising</td>
<td>The addressee</td>
<td>The addressee advises the addressers that she is true to invite him because no one ever does.</td>
</tr>
<tr>
<td>105</td>
<td>I can keep a secret..</td>
<td>Convivial</td>
<td>Promising</td>
<td>The addressee</td>
<td>The addressee promises the addresser that she can keep a secret.</td>
</tr>
<tr>
<td>106</td>
<td>Come on, Jerry, you old mutt..</td>
<td>Competitive</td>
<td>Commanding</td>
<td>The addressee</td>
<td>The addressee commands the addresser to not make the joke.</td>
</tr>
<tr>
<td>107</td>
<td>I'm going to the prom with Eric! I just asked him, I took control!</td>
<td>Convivial</td>
<td>Asking</td>
<td>The addressee</td>
<td>The addressee asks the addresser to make sure that</td>
</tr>
<tr>
<td>Line</td>
<td>Text</td>
<td>Tactic</td>
<td>Request/Advice</td>
<td>Description</td>
<td></td>
</tr>
<tr>
<td>------</td>
<td>-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
<td>------------</td>
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<td>-----------------------------------------------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>108</td>
<td>Are you sure you have to go out of town?</td>
<td>Competitive</td>
<td>Advising</td>
<td>The addressee advises the addresser that they must buy a gown.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Oh my God, we need to hit the stores in Port Angeles before the dresses get cleaned out.</td>
<td>Competitive</td>
<td>Advising</td>
<td>The addressee advises the addresser that they must buy a gown.</td>
<td></td>
</tr>
<tr>
<td>109</td>
<td>Port Angeles?... Can I go with you guys?</td>
<td>Competitive</td>
<td>Requesting</td>
<td>The addressee requests the addresser to go with them to Port Angeles.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Thank God. We need your opinion.</td>
<td>Convivial</td>
<td>Thanking</td>
<td>The addressee thank to the addressee.</td>
<td></td>
</tr>
<tr>
<td>111</td>
<td>I think this halter makes my boobs look big. What do you think, Bella?</td>
<td>Competitive</td>
<td>Requesting</td>
<td>The addressee requests the addresser’s opinion about the gown.</td>
<td></td>
</tr>
<tr>
<td>112</td>
<td>Bella?</td>
<td>Convivial</td>
<td>Greeting</td>
<td>The addressee greeting to the addresser.</td>
<td></td>
</tr>
</tbody>
</table>

<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td>113</td>
<td>It looks great.</td>
<td>Convivial</td>
<td>Praising</td>
</tr>
<tr>
<td></td>
<td>The addressee tries to praises the addresser that she is looking great with the gown.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>114</td>
<td>You're not very good at this, are you?</td>
<td>Competitive</td>
<td>Advising</td>
</tr>
<tr>
<td></td>
<td>The addressee advises the addresser that he is not very good at this.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>115</td>
<td>Maybe I should just go check out the book store and meet you at the restaurant later.</td>
<td>Competitive</td>
<td>Requesting</td>
</tr>
<tr>
<td></td>
<td>The addressee requests the addresser to permission checks out first and meets them at restaurant later.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>116</td>
<td>She was right about this halter, though. It does look great.</td>
<td>Convivial</td>
<td>Praising</td>
</tr>
<tr>
<td></td>
<td>The addressee tries to praise the addresser that the addresser looks great with the</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Text</td>
<td>Type</td>
<td>Mode</td>
</tr>
<tr>
<td>---</td>
<td>-----------------------------</td>
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<td>----------</td>
</tr>
<tr>
<td>117</td>
<td>Get in.</td>
<td>Competitive</td>
<td>Commanding</td>
</tr>
<tr>
<td>118</td>
<td>You don't know the vile, repulsive things they were thinking.</td>
<td>Competitive</td>
<td>Advising</td>
</tr>
<tr>
<td>119</td>
<td>Where were you!? We left you a message.</td>
<td>Competitive</td>
<td>Asking</td>
</tr>
<tr>
<td>120</td>
<td>We waited, but we were starving -</td>
<td>Competitive</td>
<td>Apologizing</td>
</tr>
<tr>
<td>121</td>
<td>Sorry I kept Bella from dinner. We ran into each other and got talking.</td>
<td>Convivial</td>
<td>Apologizing</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>122</td>
<td>Okay, well. Thank you.</td>
<td>Convivial</td>
<td>Thanking</td>
</tr>
<tr>
<td>123</td>
<td>Maybe I should make sure Bella gets something to eat. If you'd like. Then I could drive you back myself.</td>
<td>Competitive</td>
<td>Requesting</td>
</tr>
<tr>
<td>124</td>
<td>That's so... thoughtful.</td>
<td>Convivial</td>
<td>Praising</td>
</tr>
<tr>
<td>125</td>
<td>Really thoughtful.</td>
<td>Convivial</td>
<td>Praising</td>
</tr>
<tr>
<td>126</td>
<td>Don't go.</td>
<td>Competitive</td>
<td>Requesting</td>
</tr>
</tbody>
</table>

Bella from dinner.

The addressee thank to the addressers.
The addressee requests the addresser to diner and will drive her to her house.
The addressee praises the addresser that his idea is so thoughtful.
The addressee praises the addresser that his idea is so thoughtful.
The addressee requests the addresser to stay.
<table>
<thead>
<tr>
<th>127</th>
<th>You said before...</th>
<th>Competitive</th>
<th>Alleging</th>
<th>The addressee alleges the addresser to read minds because he ever said that he could read minds.</th>
</tr>
</thead>
<tbody>
<tr>
<td>128</td>
<td>Alright, so you read minds... What am I thinking? Wait -- okay now, go.</td>
<td>Competitive</td>
<td>Commanding</td>
<td>The addressee commands the addresser to read the minds.</td>
</tr>
<tr>
<td>129</td>
<td>I... don't have the strength to stay away from you anymore.</td>
<td>Competitive</td>
<td>Requesting</td>
<td>The addressee requests the addresser to leave him.</td>
</tr>
<tr>
<td>130</td>
<td>Edward, you don't have to.</td>
<td>Competitive</td>
<td>Commanding</td>
<td>The addressee commands the addresser to not leave her.</td>
</tr>
<tr>
<td>131</td>
<td>You're cold. We should go.</td>
<td>Competitive</td>
<td>Advising</td>
<td>The addressee advises the addresser to go because she is cold.</td>
</tr>
<tr>
<td>Page</td>
<td>Line</td>
<td>Text</td>
<td>Politeness Type</td>
<td>Politeness Type Description</td>
</tr>
<tr>
<td>------</td>
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</tr>
<tr>
<td>132</td>
<td></td>
<td>Dad's here late. Something must have happened.</td>
<td>Competitive Advising</td>
<td>The addressee advises the addresser that they must look for that.</td>
</tr>
<tr>
<td>133</td>
<td></td>
<td>Bella, you should go inside. Waylon was your father's friend.</td>
<td>Competitive Advising</td>
<td>The addressee advises the addresser to go inside because Waylon was her father’s friend.</td>
</tr>
<tr>
<td>134</td>
<td></td>
<td>Dad, I'm sorry about Waylon.</td>
<td>Convivial Apologizing</td>
<td>The addressee apologizes to the addresser.</td>
</tr>
<tr>
<td>135</td>
<td></td>
<td>Known him going on thirty years. We'll get to the bottom of this, Bella. But in the meantime... ... I want you to have this.</td>
<td>Competitive Requesting</td>
<td>The addressee requests the addresser to keep pepper spray.</td>
</tr>
<tr>
<td>136</td>
<td></td>
<td>It'll give me some peace of mind.</td>
<td>Competitive Advising</td>
<td>The addressee advises the addresser that it will give him</td>
</tr>
<tr>
<td>Line</td>
<td>Sentence</td>
<td>Politeness</td>
<td>Type</td>
<td>Description</td>
</tr>
<tr>
<td>------</td>
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</tr>
<tr>
<td>137</td>
<td>Some of peace of mind if she receives the pepper spray.</td>
<td>Competitive</td>
<td>Requesting</td>
<td>The addressee requests the addressee to stay here.</td>
</tr>
<tr>
<td>138</td>
<td>Edward, don't go.</td>
<td>Competitive</td>
<td>Commanding</td>
<td>The addressee commands the addressee to said what actually she knows about him loudly.</td>
</tr>
<tr>
<td>139</td>
<td>Say it. Out loud. Say it.</td>
<td>Competitive</td>
<td>Advising</td>
<td>The addressee advise the addressee that not to go to the sunlight because it will kill him</td>
</tr>
<tr>
<td>140</td>
<td>No! The sunlight will kill you.</td>
<td>Competitive</td>
<td>Requesting</td>
<td>The addressee requests the addressee to slow</td>
</tr>
</tbody>
</table>

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<table>
<thead>
<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td>141</td>
<td>Then come with me. Someplace where no one can protect you. Where I could do what I’ve wanted to do from the first moment I met you.</td>
<td>Competitive Requesting</td>
<td>The addressee requests to the addresser to go with him.</td>
</tr>
<tr>
<td>142</td>
<td>You're... beautiful.</td>
<td>Convivial Praising</td>
<td>The addressee tries to praises the addresser that the addresser is a beautiful creature.</td>
</tr>
<tr>
<td>143</td>
<td>I trust you.</td>
<td>Convivial Promising</td>
<td>The addressee tries to convince the addresser that the addresser trust in him</td>
</tr>
<tr>
<td>144</td>
<td>I trust you, Edward. I'm here.</td>
<td>Convivial Praising</td>
<td>The addressee tries to convinces the addresser that the addresser trust in him</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Page</th>
<th>Original Text</th>
<th>Speech Act</th>
<th>Analysis</th>
</tr>
</thead>
<tbody>
<tr>
<td>145</td>
<td>Me, and my family, we're different from others of our kind. We're not nomadic, we have a permanent home. We only hunt animals. We've learned to control our thirst. But you - your scent, it's like a drug to me... my own personal brand of heroin.</td>
<td>Competitive Advising</td>
<td>The addressee advising the addresser that she is like a drag for him; his own personal brand of heroin.</td>
</tr>
<tr>
<td>146</td>
<td>I did. For making me want you so badly. I'm still not sure I can control myself.</td>
<td>Competitive Advising</td>
<td>The addressee advising the addresser that he is still not sure that he can control himself. So, she must think again carefully.</td>
</tr>
<tr>
<td>147</td>
<td>I know you can.</td>
<td>Convivial Praising</td>
<td>The addressee tries to praise the</td>
</tr>
<tr>
<td>Page</td>
<td>Scene</td>
<td>Addresser</td>
<td>Act</td>
</tr>
<tr>
<td>------</td>
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<td>-----------</td>
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</tr>
<tr>
<td>148</td>
<td>I wish I could understand this thing you see in me. You look at me with those eyes.. I can't read your mind. Tell me what you're thinking.</td>
<td>Convivial Praising</td>
<td>The addressee hopes the addresser could understand him.</td>
</tr>
<tr>
<td>149</td>
<td>Not of that. I'm afraid... you'll disappear. That I'll lose you.</td>
<td>Convivial Praising</td>
<td>The addressee tries to convince the addresser that she is afraid to lose him.</td>
</tr>
<tr>
<td>150</td>
<td>You don't know how long I've looked for you. Be very still.</td>
<td>Convivial Praising</td>
<td>The addressee praises the addresser that he looked for her so long.</td>
</tr>
<tr>
<td>151</td>
<td>Come to my house tomorrow.</td>
<td>Convivial Inviting</td>
<td>The addressee invites the addresser to come</td>
</tr>
<tr>
<td>Page</td>
<td>Line</td>
<td>Characters</td>
<td>Illocution</td>
</tr>
<tr>
<td>------</td>
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<td>------------</td>
</tr>
<tr>
<td>152</td>
<td>I'll pick you up tomorrow.</td>
<td>Competitive</td>
<td>Commanding</td>
</tr>
<tr>
<td>153</td>
<td>Come to visit your truck?</td>
<td>Convivial</td>
<td>Asking</td>
</tr>
<tr>
<td>154</td>
<td>Looks good. You got that dent out. Actually, we came to visit your flat screen. First Mariners game of the season. Plus Jacob here kept bugging me to see you again.</td>
<td>Convivial</td>
<td>Praising</td>
</tr>
<tr>
<td>155</td>
<td>Great, Dad. Thanks.</td>
<td>Convivial</td>
<td>Thanking</td>
</tr>
<tr>
<td>Page</td>
<td>Section</td>
<td>Type</td>
<td>Response</td>
</tr>
<tr>
<td>------</td>
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<td>----------</td>
</tr>
<tr>
<td>156</td>
<td>Pale Ale.</td>
<td>Convivial</td>
<td>Greeting</td>
</tr>
<tr>
<td>157</td>
<td>Spread the word out at the rez, will ya? Keep the kids out of the woods. Will do. Don't want no one else getting hurt.</td>
<td>Competitive</td>
<td>Advising</td>
</tr>
<tr>
<td>158</td>
<td>It's... wonderful.</td>
<td>Convivial</td>
<td>Praising</td>
</tr>
<tr>
<td>159</td>
<td>No... not moats. It's so light and open.</td>
<td>Competitive</td>
<td>Advising</td>
</tr>
<tr>
<td>160</td>
<td>Thanks to tinted windows... It's the one place we never</td>
<td>Convivial</td>
<td>Thanking</td>
</tr>
<tr>
<td></td>
<td>have to hide. I told them not to do this.</td>
<td>Bella giving advising.</td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>------------------------------------------</td>
<td>------------------------</td>
<td></td>
</tr>
<tr>
<td>161</td>
<td>Bella. We're making Italiano for you.</td>
<td>Convivial Offering</td>
<td>The utterance belongs to competitive because the addressee offering to making Italiano for her.</td>
</tr>
<tr>
<td>162</td>
<td>This is Esme, my mother for all intents and purposes.</td>
<td>Convivial Greeting</td>
<td>The addressee greeting to the addressers</td>
</tr>
<tr>
<td>163</td>
<td>Bon giorno?</td>
<td>Convivial Greeting</td>
<td>The addressee greeting to the addressers</td>
</tr>
<tr>
<td>164</td>
<td>Molto bene!</td>
<td>Convivial Greeting</td>
<td>The addressee greeting to the addressers</td>
</tr>
<tr>
<td>165</td>
<td>I hope you're hungry.</td>
<td>Convivial Offering</td>
<td>The addressee offers italiano food to the addresser</td>
</tr>
<tr>
<td>166</td>
<td>Of course. That was</td>
<td>Convivial Praising</td>
<td>The addressee</td>
</tr>
<tr>
<td>Line</td>
<td>Text</td>
<td>Illocution</td>
<td>Perspective</td>
</tr>
<tr>
<td>------</td>
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</tr>
<tr>
<td>167</td>
<td>Ignore her. I do.</td>
<td>Competitive</td>
<td>Advising</td>
</tr>
<tr>
<td>168</td>
<td>She knows that.</td>
<td>Competitive</td>
<td>Advising</td>
</tr>
<tr>
<td>169</td>
<td>Emmett.</td>
<td>Competitive</td>
<td>Commanding</td>
</tr>
<tr>
<td>170</td>
<td>Hi, Bella! I'm Alice. You do smell good.</td>
<td>Convivial</td>
<td>Greeting</td>
</tr>
<tr>
<td>171</td>
<td>Alice.</td>
<td>Competitive</td>
<td>Commanding</td>
</tr>
</tbody>
</table>

very considerate of you. praises the addressee that she is wise because she knows that they are never cooking before.

Ignore her. I do. The addressee advises the addressee to ignore Rosalie.

She knows that. The addressee advises the addressee that actually she knows that before.

Emmett. The addressee commands the addressee to not say is anymore.

Hi, Bella! I'm Alice. You do smell good. The addressee greeting to the addressers.

Alice. The addressee
<table>
<thead>
<tr>
<th>Utterance</th>
<th>Type</th>
<th>Role</th>
<th>Analysis</th>
</tr>
</thead>
<tbody>
<tr>
<td>It's alright; Bella and I are going to be great friends.</td>
<td>Competitive</td>
<td>Advising</td>
<td>The addressee advises the addressee not to disturb her.</td>
</tr>
<tr>
<td>And you're Jasper, right?</td>
<td>Convivial</td>
<td>Greeting</td>
<td>The addressee greeting to the addressers</td>
</tr>
<tr>
<td>Pleasure to meet you.</td>
<td>Convivial</td>
<td>Greeting</td>
<td>The addressee greeting to the addressers</td>
</tr>
<tr>
<td>You won't hurt her, Jasper.</td>
<td>Competitive</td>
<td>Advising</td>
<td>The addressee advises the addressee not to hurt her.</td>
</tr>
<tr>
<td>I'll give you a tour of the house.</td>
<td>Convivial</td>
<td>Offering</td>
<td>The utterance belongs to competitive because the addressee offers to tour her into her</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Line</th>
<th>Text</th>
<th>Illocution</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>177</td>
<td>I'll see you soon.</td>
<td>Convivial Greeting</td>
<td>The addressee greeting to the addressees</td>
</tr>
<tr>
<td>178</td>
<td>... and this is my room.</td>
<td>Convivial Greeting</td>
<td>The addressee greetings to the addressees</td>
</tr>
<tr>
<td>179</td>
<td>You really shouldn't have said that.</td>
<td>Competitive Advising</td>
<td>The addressee advises the addresser that he shouldn’t have said that.</td>
</tr>
<tr>
<td>180</td>
<td>She's brought him to life.</td>
<td>Convivial Praising</td>
<td>The addressee praises Bella that she brought Edward to life.</td>
</tr>
<tr>
<td>181</td>
<td>He's been alone too long... but how can it end well?</td>
<td>Convivial Promising</td>
<td>The addressee hopes it can end well.</td>
</tr>
<tr>
<td>182</td>
<td>Not often.</td>
<td>Competitive Advising</td>
<td>The addressee advises the addresser that Alice not often</td>
</tr>
<tr>
<td>Line</td>
<td>Dialogue</td>
<td>Type</td>
<td>Action</td>
</tr>
<tr>
<td>------</td>
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<td>------</td>
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</tr>
<tr>
<td>183</td>
<td>Carlisle. Bella is what he wants. It will work out. Somehow.</td>
<td>Competitive</td>
<td>Advising</td>
</tr>
<tr>
<td>184</td>
<td>Trust me?</td>
<td>Competitive</td>
<td>Commanding</td>
</tr>
<tr>
<td>185</td>
<td>Then close your eyes.</td>
<td>Competitive</td>
<td>Commanding</td>
</tr>
<tr>
<td>186</td>
<td>Open.</td>
<td>Competitive</td>
<td>Commanding</td>
</tr>
<tr>
<td>187</td>
<td>Monte Carlo? That's our prom theme?</td>
<td>Competitive</td>
<td>Requesting</td>
</tr>
<tr>
<td>No.</td>
<td>Line</td>
<td>Relationship</td>
<td>Politeness Type</td>
</tr>
<tr>
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</tr>
<tr>
<td></td>
<td>Yo, Arizona. So. You and Cullen.</td>
<td>Convivial</td>
<td>Greeting</td>
</tr>
<tr>
<td>189</td>
<td>Sorry I'm late. Biology project.</td>
<td>Convivial</td>
<td>Apologizing</td>
</tr>
<tr>
<td>190</td>
<td>Ordered you the seafood combo.</td>
<td>Competitive</td>
<td>Commanding</td>
</tr>
<tr>
<td>191</td>
<td>Order one for yourself next time. You should cut back on the steak.</td>
<td>Competitive</td>
<td>Advising</td>
</tr>
<tr>
<td>192</td>
<td>Say Chief, boys want to know, you find</td>
<td>Competitive</td>
<td>Requesting</td>
</tr>
</tbody>
</table>
anything down by Queets River today?

193 It's okay you wanna join them. I'm just gonna turn in early anyway.

194 It's a Friday night. Go out. The Newton boy's got a big smile for you. Nice family, the Newtons.

195 Just... you should be around people. I leave you alone too much.

196 I've never minded being alone. Guess I'm a lot like my dad

<table>
<thead>
<tr>
<th>No.</th>
<th>Utterance</th>
<th>Type</th>
<th>Function</th>
<th>Analysis</th>
</tr>
</thead>
<tbody>
<tr>
<td>197</td>
<td>Berry cobbler, two forks.</td>
<td>Convivial</td>
<td>Offering</td>
<td>The utterance belongs to competitive because the addressee offering berry cobbler and two fork to the addressee (Bella)</td>
</tr>
<tr>
<td>198</td>
<td>Phil's working hard. We're looking around for a house to rent, in case it becomes permanent. You'd like Jacksonville, baby.</td>
<td>Convivial</td>
<td>Offering</td>
<td>The utterance belongs to competitive because the addressee offers Bella to stay with them I Jacksonville.</td>
</tr>
<tr>
<td>199</td>
<td>Tell me everything! Jock? Indie? Bet he's smart. Is he smart?</td>
<td>Competitive</td>
<td>Requesting</td>
<td>The addressee requests the addressee to tell her the boys.</td>
</tr>
<tr>
<td>200</td>
<td>I, uh... have to go.</td>
<td>Competitive</td>
<td>Requesting</td>
<td>The addressee...</td>
</tr>
<tr>
<td>Line</td>
<td>Text</td>
<td>Competitiveness</td>
<td>Politeness</td>
<td>Notes</td>
</tr>
<tr>
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<td>------------</td>
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</tr>
<tr>
<td>201</td>
<td>No way, we gotta talk boys. Are you being safe?</td>
<td>Competitive</td>
<td>Commanding</td>
<td>The addressee commands the addresser that they must talking about the boys.</td>
</tr>
<tr>
<td>202</td>
<td>Shh! The Chief will hear you!</td>
<td>Competitive</td>
<td>Commanding</td>
<td>The addressee commands the addresser to not speak loudly.</td>
</tr>
<tr>
<td>203</td>
<td>I just... like watching over you. There's something I'd like to try.</td>
<td>Competitive</td>
<td>Requesting</td>
<td>The addressee requests the addresser to try something.</td>
</tr>
<tr>
<td>204</td>
<td>Wish I could say the same. I'm so embarrassed.</td>
<td>Convivial</td>
<td>Apologizing</td>
<td>The addressee apologizes to the addresser</td>
</tr>
<tr>
<td>205</td>
<td>Don't be. But we have to be careful. I can never lose control with you. Ever.</td>
<td>Competitive</td>
<td>Advising</td>
<td>The addressee advises the addresser to be careful.</td>
</tr>
<tr>
<td>206</td>
<td>I have a date with Edward Cullen.</td>
<td>Competitive</td>
<td>Requesting</td>
<td>The addressee requesting the addressee (her father, Charlie) that she have a date with Edward.</td>
</tr>
<tr>
<td>207</td>
<td>He's too old for you.</td>
<td>Competitive</td>
<td>Advising</td>
<td>The addressee advises the addressee.</td>
</tr>
<tr>
<td>208</td>
<td>Tell me everything! Jock? Indie? Bet he's smart. Is he smart?</td>
<td>Competitive</td>
<td>Requesting</td>
<td>The addressee requests the addressee to tell her the boys.</td>
</tr>
</tbody>
</table>

### 4.2 Findings

After analyzing each of the utterances, it is found that there are utterances which can be included to illocution function viewed from politeness especially in tact maxims in Twilight movie script. Below the percentage each of functions:

1. Competitive : 106 data or 51,%
2. Convivial : 102 data or 58, 10%

From the percentage above, it can be concluded that is the most dominant function in Twilight movie script.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

5.1 Conclusions

After the analysing the utterances in Twilight movie script which written by Melissa Rosenberg based on the novel Twilight which was written by Stephanie Meyer, it can be seen that each of illocution functions consists of 106 utterances of competitive functions or 50.96% and convivial functions consists of 102 utterances or 49.04%. All of utterance are 208 utterances.

5.2 Suggestions

Utterance mean the unique parts of speech which has meaning. There are very interesting to analysing them. The utterances depends on the context of situation. Through this thesis it is recommended to the next writer which is interest in analysing pragmatics especially in politeness viewed from illocution functions may have discuss another object or another theory with the same object.
BIBLIOGRAPHY


FADE IN:
1 EXT. RAIN FOREST, OLYMPIC NATIONAL PARK, WASHINGTON - DAWN

BELLA (V.O.)
I'd never given much thought to how I would die.
Suddenly, every creature in the forest is deadly silent. Neither bird, beast nor insect make a noise. A predator is near. Then, in the distance, hear a tiny SNICK - a twig snapping. Abruptly, we're on the move. Fast.

UNKNOWN POV - MOVING
Trees start whipping past us at a dizzying speed, branches are dodged with preternatural agility. And we're speeding up, chasing something. It's exhilarating. Terrifying. Finally, up ahead, we get the first glimpse of our prey --

A DEER
-- running for its life as it darts through this maze of a forest. It sprints forward, but we gain on it. Beyond the deer, SEE the forest's edge ahead, white sunlight glowing against the trees. The buck races for the light. We're just behind it, about to emerge from the shadowy darkness --
The deer LEAPS into the light in a high arc, hovering (suddenly SLOW MOTION) against the WHITE GLARE of the sun... then BAM!
The deer abruptly plummets out of frame at an unnatural angle, leaving the WHITE GLARE to fill the screen. HOLD ON WHITENESS-

BELLA (V.O.)
But dying in the place of someone I love seems like a good way to go...
-- Then into the WHITENESS steps the face of --

2 ISABELLA SWAN, 172
Eyes closed against the sunlight, absorbing its rays. Long, dark hair frames alabaster skin. She's a vulnerable, introverted, imperfect beauty.

BELLA (V.O.)
... So I can't bring myself to regret the decision that brought me here to die...

The background comes into focus as we realize we're now in -

2.
EXT. SCOTTSDALE, AZ - DAY
Bella stands at the end of a cul-de-sac on the desert's edge. The sun blazes behind her -- she bends down and carefully scoops a tiny BARREL CACTUS into a clay pot.

BELLA (V.O.)
... The decision to leave home.

She stares at the cactus in a state of reverie, until

BLONDE #1 (O.S.)
Bye, Bella!

BELLA’S POV - McMansion ACROSS THE STREET
Three tanned, athletic, blonde GIRLS hop into a convertible Mercedes. Their flawless, bought-and-paid for beauty contrasts with Bella's pale naturalness. They wave.

BLONDE #2
Good luck at your new school! They ADLIB superficial good wishes, "Don't forget to write;"
"We'll miss you."

Bella waves back, sweetly, but halfheartedly as she steps off the curb.

BELLA
Have a good...

--and trips. When she rights herself, they're already gone.

BELLA
... life.

Clearly, not close friends. Bella's grown-up demeanor and innate intelligence become apparent as --
BELLA’S MOTHER, RENE, mid 30’s --exits their house --it's low rent for this ritzy neighborhood. Rene is eclectic, scattered, anxious, more best friend than parent. She thrusts a cell phone at Bella.

RENE
It won't work again, baby.

BELLA
You put it on hold.

RENE
I did?

BELLA
Look. You also called Mexico.

Rene pushes her playfully, they laugh.

3.
RENE
I'll figure it out. You gotta be able to reach me and Phil on the road-I love saying that - on the road.

BELLA
Very romantic.

PHIL, 31, good looking with an athlete’s body, exits the house, carrying Bella’s three suitcases with ease.
PHIL
If you call crappy motels, backwater towns and ballpark hot dogs romantic.

He puts his Phoenix Desert Dogs baseball hat on Rene's head with a kiss. Phil's love of Rene reassures Bella. Phil heads to the old station wagon to load the luggage, while Rene slips her arm through Bella's, clinging to her as they walk to car.

RENE
Now, you know if you change your mind, I'll race back here from wherever the game is. But Rene's strained expression tells us what a great sacrifice that would be. Bella forces a smile.

BELLA
I won't change my mind, mom.

RENE
You might. You've always hated Forks.

BELLA
It's not about Forks, it's about Dad. I mean, two weeks a year, we barely know each other. (off Rene's still worried look) Mom, I want to go. I'll be fine.

But as Rene hugs Bella, we see the truth on BELLA’S FACE dread, doubt, regret. Off Bella, struggling to keep her facade up as she climbs into the back seat of the car...

BEGIN TITLES OVER:

3 BELLA'S POV OUT THE CAR WINDOW - SCOTTSDALE 3

Bella, IPOD earbuds in her ears, gets a last glimpse of the sparkling malls, chic shoppers, manicured cactus gardens...

PULL UP AND OUT OF THE CAR UNTIL WE'RE -

4.

4 EXT. ABOVE SCOTTSDALE (AERIAL SHOT) – DAY4
The McMansions get smaller as we SWEEP OVER the scorched landscape, baking under a hot sun. Beyond the housing developments SEE the rocky, dry desert, extending for miles...
Rise HIGHER, and higher still, until finally we're suspended within the bright, perfect, blue SKY, with only an occasional cloud.
Slowly, the clouds start getting more numerous, thicker, darker...until we're completely immersed in them...the sun disappearing. Finally, we EMERGE from the clouds to find below-

5 EXT. WASHINGTON STATE - OLYMPIC PENINSULA (AERIAL SHOT)- DAY5
Nothing but deep, dark, green forests for miles. SWEEP DOWN, finding the eerily dramatic Lake Crescent. Over it all hangs the mist from the ever-present cloudy grey sky. Everything is wet and green and drenched in shade..

FIND A TWO LANE HIGHWAY along which drives A POLICE CRUISER...PUSH IN on the cruiser until we reach-

THE PASSENGER SIDE WINDOW
Bella looks out, taking in her gloomy new surroundings..

END TITLES.

6 INT. POLICE CRUISER - DAY - WAITING AT LIGHT6

Bella sits next to her uniformed father, police chief CHARLIE SWAN, 40's. Taciturn, introverted like Bella. Their strained silence contrasts Bella's relationship with her mother. Beat.

CHARLIE
Your hair's longer.

BELLA
I cut it since last time I saw you.

CHARLIE
Guess it grew out again.

She just nods. Silence.

CHARLIE
How's your mom?

BELLA
Good.


5.
7 EXT. FORKS, WASHINGTON - DAY 7
As the cruiser drives through, Bella takes in this logging town -very storefront has a wood carving. The Timber Museum's sign is two loggers sawing a stump. The POLICE STATION is a small wooden building across from City Hall..

8 EXT. CHARLIE'S HOUSE – DAY 8
The cruiser pulls up to the old two-story house. A woodshed full of firewood. There's a small boat in the garage, fishing gear, an old buoy. Bella climbs out... home.

9 INT. CHARLIE'S HOUSE – DAY 9
Bella and Charlie carry in her bags. The house isn't stylish (the only new thing here is a Flat Screen T.V.), but it's comfortable, lived-in. Lots of fishing memorabilia; photos of Charlie fishing with Quileute Indian BILLY BLACK.

Handmade cards to “Daddy” and photos of Bella. She winces at herself, age 7, in a tutu, sitting stubbornly on the ground.

CHARLIE
I put Grandpa's old desk in your room. And I cleared some shelves in the bathroom.

BELLA
(grimacing)That's right. One bathroom.

Bella's eye lands on a PHOTO of a much younger Charlie and Rene, on vacation, beaming with love.

CHARLIE
I'll just put these up in your room -

BELLA
I can do it-

They both reach for the bags, bumping one another awkwardly. Bella backs off, letting
Charlie carry the bags upstairs.

10 INT. BELLA’S ROOM - DAY 10
An antique rolltop desk sits in a corner. The room is filled with childhood remnants that have seen better days. As she unpacks her CD case, loneliness finally overwhelms her. She sits heavily on the edge of the bed, tears threatening. Then we hear a HONK outside. Bella runs across the hall and looks out the window to see-

11 OUTSIDE - A FADED RED TRUCK, CIRCA 1960 pulls up... 11
6.
EXT. CHARLIE’S HOUSE - DAY
Bella exits to find Charlie greeting the driver, JACOB BLACK, 16, Quileute Indian, amiable with long black hair, and hints of childish roundness in his face. The two of them help Jacob's father, BILLY BLACK (from the photos), into a wheelchair.

CHARLIE
Bella, you remember Billy Black.

BILLY
Glad you're finally here. Charlie hasn't shut up about it since you told him you were coming.

CHARLIE
Keep exaggerating. I'll wheel you down the hill.

BILLY
Right after I ram you in the ankles.

Billy takes several rolls at Charlie, who dodges. Jacob shakes his head at their two fathers as he shyly approaches Bella.

JACOB
I'm Jacob. We made mud pies together when we were little kids.

BELLA
Yeah... I think I remember... (re: the dads) Are they always like this?

JACOB
It's getting worse with old age.

Charlie then pats the hood of the truck, addressing Bella-

CHARLIE
So what do you think of your homecoming gift?

BELLA
No way. The truck is for me?

CHARLIE
Just bought it off Billy, here.

JACOB
I rebuilt the engine and --

BELLA
It's perfect!
She beams. It's the first genuine smile we've seen on her. She rushes to the truck. Jacob eagerly joins her.

**JACOB**
Okay, so you gotta double pump the clutch when you shift, but --

He hands her the keys as she climbs in.

**BELLA**
Maybe I can give you a ride to school.

**JACOB**
I go to school on the reservation.

**BELLA**
Too bad. Would've been nice to know at least one person.

As she starts up the truck we MATCH CUT -

12 EXT. FORKS HIGH SCHOOL - BELLA'S TRUCK - DAY 12
Loud, belching and turning heads as Bella parks, mortified. All eyes are on her as she climbs out of her truck and steps in a PUDDLE, soaking her sneakers. She slinks toward school, as we begin -

13 INT. HIGH SCHOOL - A SERIES OF SHOTS - DAY 13
-- Bella (never without her IPOD) makes her way thru kids who stare openly; a few brave ones say hi. They're all talking about her. This is her hell. -- Bella wanders the walkways looking for room numbers, lost. -- Constant stares at Bella, the outsider. SERIES ENDS when a sweet, nerd-cute, motor mouth boy, **ERIC**, appears in her path.

**ERIC**
You're Isabella Swan, the new girl. Hi. I'm Eric. The eyes and ears of this place. Anything you need. Tour guide, lunch date, shoulder to cry on.

Bella just looks at him. Is he for real?

**BELLA**
I'm kind of the “suffer in silence” type.

**ERIC**
Good headline for your feature- I'm on the paper, and you're news, baby, front page.

8.

**BELLA**
I -- no, I'm not news -- I'm, seriously, not at all -

**ERIC**
Whoa, chillax. No feature.

**BELLA**
(relieved) Would you mind just pointing me toward Mr. Varner's class?

He leads her away, enjoying the attentive stares, as she cringes from them -

**ERIC**
You've missed a lot of the semester, but I can hook you up - tutor, cliff notes, medical

*Adinda Srikandi BR. Ginting : Politeness Based On Illocution In Twilight Movie, 2010.*
INT. GYM - DAY 14

The boys' basketball team runs drills on half the basketball court. A girls' volleyball game occupies the other half. Bella, in gym clothes, avoids the volleyball like it's radioactive. An energetic, athletic team captain, JESSICA, motivates the players.

JESSICA
Block it, Chloe! Yeah! Good attack!

Unfortunately, the volleyball heads toward Bella. She closes her eyes and flails at it, SMACKING it. It flies off court--- and beans a basketball player in the head. He is MIKE NEWTON, good looking, affable, with blond spiky hair.

MIKE
Ow!

BELLA
(hurries to him, embarrassed) Are you alright? I warned them not to make me play.

MIKE
It's only a flesh wound.

Mike grins and she smiles, relieved. A BELL RINGS, class over.

MIKE
You're Isabella, right?

BELLA
Just Bella.

MIKE
I'm Mike. Newton.

He looks at her a second too long, clearly taken by her --Suddenly, Jessica appears, stepping between them. Subtle, but possessive as she nudges Mike.

JESSICA
She's got a great spike, doesn't she? (to Bella)So, you're from Arizona, right? Aren't people supposed to be tan down there?

BELLA
That's why they kicked me out.

Mike laughs, and because he does, Jessica does. Bella just feels uncomfortable with the attention..

ERIC
Mike, you met my home girl Bella.

MIKE
Your home girl?

JESSICA
(to Bella) It's first grade all over again, and you're the shiny new toy.

Bella smiles awkwardly. Suddenly, a FLASHBULB blinds Bella. She looks up at the photographer, ANGELA, Jessica's sweet, low key, insecure friend.

ANGELA
Sorry, needed a candid for the feature-

ERIC
Feature's dead, Angela. Don't bring it up again. (to Bella) I got your back, baby.

10.

ANGELA
(disappointed) Guess we'll just run another editorial on teen drinking.

BELLA
Sorry. There's always eating disorders, or Speedo padding on the swim team-

ANGELA
-- Wait, that's a good one... But Bella's attention is now riveted to-

BELLA'S POV - THE DOUBLE DOORS OF THE CAFETERIA
They swing open as four of the most astounding people Bella's ever seen enter (IN SLOW MOTION): THE CULLENS. Two guys, two girls, all chalky pale, purplish shadows under their eyes..and all devastatingly beautiful. They move through the room with effortless grace, and take a seat at a table furthest from Bella's. Bella leans over to Jessica and Angela.

BELLA
Who are they?

ANGELA
The Cullens.

Jessica leans in, swinging into gossip mode.

JESSICA
Doctor and Mrs. Cullen's foster kids. They all moved down here from Alaska two years ago.

ANGELA
They kinda keep to themselves.

JESSICA
Because they're all together. Like, together together. The blonde girl, Rosalie, and the big dark-haired guy, Emmett...

ON ROSALIE, 18, long blonde hair, model beautiful, knows it. Alongside her is EMMETT, 17, big, brawny, like a weight lifter, but a playful glint in his eye.

JESSICA
... they're a thing. I'm not even sure that's legal.

ANGELA
Jess, they're not actually related.

JESSICA
But they live together. And the little dark haired girl, Alice, she's really weird...

ON ALICE, 17, pixie-like, rail thin, light on her feet with short, black hair going in every direction. She hovers over, JASPER, 18, honey-blond hair, tall, lean, slightly tortured.

JESSICA
... she's with Jasper, the blonde who looks like he's in pain. I mean, Dr. Cullen's like this foster dad slash match maker.

ANGELA
Maybe he'll adopt me.

Bella laughs, liking her... then sees the last Cullen to enter -EDWARD, 17. Lanky, with untidy, bronze colored hair. He seems inwardly turned, mysterious. More boyish than the others. But the most striking of all. Bella can't take her eyes off him.

BELLA
Who's he?

JESSICA
That's Edward Cullen.

Suddenly, Edward looks over, as if he heard Jessica from across the room. His eyes meet Bella's. But he seems..confused. Bella quickly looks away.

JESSICA
He's totally gorgeous, obviously. But apparently, no one here is good enough for him. Like I care. (she obviously does)Anyway, don't waste your time.

BELLA
I wasn't planning on it.

But Bella can't help but peek at Edward again. He's staring at her outright now, with a slightly frustrated expression that unnerves Bella. She hides behind her hair.

16 INT. BIOLOGY CLASS - DAY 16
A room of black-topped lab tables. Two to a table. Bella and Mike enter.

12.
Mike takes his seat and points her toward MR. MOLINA, Birkenstocked, enthusiastic science teacher at the head of the class. As Bella moves to the teacher with her class slip, she notes -EDWARD -- his back to her, sitting at a front table. But asz she passes Edward's table...SLOW MOTION -- the breeze she creates when she passes lifts. A piece of paper next to Edward. We're still on his back as he inhales --then abruptly stiffens. He grabs onto the edge of the table, crumbling it slightly. No one notices.

Mr. Molina takes Bella's class slip.

MR. MOLINA
Welcome, Ms. Swan. Follow along as best you can till you get caught up.

Mr. Molina gestures to the only empty seat... next to Edward. But as Bella approaches, she's taken aback when –

ON EDWARDS FACE -he slowly looks up at her, his eyes coal black with repulsion, fury. If

looks could literally kill. Bella knocks someone's book bag off their chair. Replaces it, mumbling an apology. Then slinks reluctantly into her seat. Edward jerks away from her to the extreme edge of his chair.

**MR. MOLINA**
(to the class, animated) Today we'll be observing the behavior of planaria, a.k.a flatworms.

As Mr. Molina distributes two petri dishes per table -

**MR. MOLINA**
We're going to cut them in half, then watch them regenerate into two separate worms...

Bella glances at Edward who averts his face, holding a hand over his nose as if he smells something horrible. Bella, shrinking, subtly sniffs the air, smells nothing. Then she sniffs her hair. It's fine. She's perplexed. Mr. Molina hands Edward two petri dishes.

**MR. MOLINA**
... Yes, folks, zombie worms! They just won't die.

Edward takes a dish, then slides the second one across the table to Bella as if she had Ebola. She takes her dish, and makes a dark curtain of her hair between them.

13. She can see EDWARD'S HANDS under the table. Clenched into fists. Off Bella, utterly baffled, and deeply insecure...

17 INT. HIGH SCHOOL - HALLWAY - DAY 17
-- as the BELL RINGS, Edward bolts out the door. Other kids and Bella exit a moment later. Bella looks down the hall; he's gone.

18 INT. ADMINISTRATION OFFICE - DAY 18
Bella enters, but nearly turns and leaves when she sees- EDWARD sweet-talking the enchanted female ADMINISTRATOR, 40's. He doesn't see Bella enter.

**EDWARD**
There must be something open sixth period. Physics? Biochem?

**ADMINISTRATOR**
No, every class is full. I'm afraid you'll have to stay in biology. I'm so sorry.

Bella blanches. The Administrator sees her and gestures for her to wait a minute. But Edward suddenly straightens as if sensing Bella. He slowly turns to glare at her with piercing, hate-filled eyes. She backs to the wall, hugging herself, suddenly chilled... with fear.

**EDWARD**
(to the Administrator) I'll just... endure it.

He strides out the door. Off Bella..

19 EXT. HIGH SCHOOL - DAY 19
Edward climbs into a shiny new silver Volvo with the Cullens, while Bella, upset, hurries to her truck. The many eyes still watching her add insult to injury. ... Finally, she reaches-

20 INT. BELLA'S TRUCK (CONTINUOUS)
-- and closes the door. Her eyes well... but she fights it, getting mad.

BELLA
Jerk.

As she tries to start the car, choking the engine, we begin to hear a MAN'S RAGGED, FRIGHTENED BREATH-

SMASH TO:

14.
21 ECU ON A SECURITY GUARD - IN THE DARKNESS 21
Extremely tight on his terrified FACE, sweat dripping, breathing in short gasps, trying desperately not to make a sound. INCLUDE-

22 INT. GRISHAM MILL - LATE AFTERNOON 22
-- He's crouched in a dark corner. But then he sees a SHADOW move blindingly fast past him. He jerks around, then another SHADOW flies past, too fast to follow. He BOLTS! He runs up a flight of stairs, harsh lights from the exterior of the mill striating him. He moves as fast as humanly possible -

UNKNOWN POV - ON THE SECURITY GUARD FROM SEVERAL FLOORS BELOW

UNKNOWN POV charges after him at an INHUMAN SPEED through this maze of pillars and walkways. We dodge skull-crushing beams, LEAP from one floor up to the next, up ladders, scaffolding, beams, up, and up, getting closer and closer to-

THE SECURITY GUARD
-- who desperately runs for his life, looking over his shoulder with terror. UNKNOWN POV is closing in on him, but then he BOLTS out a door -

23 EXT. GRISHAM MILL (CONTINUOUS) - LATE AFTERNOON 23
-- The guard BURSTS OUT onto a stair landing, but loses his footing and TRIPS, breaking through the rail and pitching over the side, into the air--- and stops, hovering mid-air, a yard from the landing. A HAND grips his shirt, then YANKS him out of the air and out of frame with incredible strength. His guttural SCREAM is choked short as BLOOD SPRAYS THE LANDING...

24 INT. FORKS COFFEE SHOP - LATE AFTERNOON 24
ON A TOP SIRLOIN STEAK as it is set in front of Charlie. He shares a table with Bella. INCLUDE the waitress, CORA, 30's. She beams at Bella as she sets a plate of cod in front of her. Several LOGGERS at the counter offer Bella welcoming smiles. She shrinks in her seat at the attention. Charlie's oblivious.

CORA
Can't get over how grown up you are. And so gorgeous.

Bella glances at Charlie, who keeps his eyes on his steak. A bearded, hippy logger, WAYLON FORGE, 50, appears behind Cora, leaning over her shoulder to Bella-

15.
WAYLON
‘Member me, honey? I was Santa one year.

CHARLIE
Waylon, she hasn't had a Christmas here since she was four.

WAYLON
Bet I made an impression, though.

CHARLIE
You always do.

CORA
Let the girl eat her cod, Waylon.
(to Bella)
When you're done, I'll bring your favorite - berry cobbler. Remember? Your dad still has it. Every Thursday.

BELLA
(doesn't remember at all)
That'd be great, thank you

Cora shoos Waylon away. Left alone now, Charlie and Bella both reach for the salt, knock hands. Charlie goes for the ketchup instead. Silence as they eat.
A burst of LAUGHTER from a nearby happy FAMILY only serves to emphasize their discomfort. Bella tries to bridge the gap.

BELLA
So... you eat here every night?

CHARLIE
Easier than washing dishes.

BELLA
I can cook.

He looks up, as if confused by the concept.

BELLA
I do the cooking at home - in Phoenix. Mom's not great in the kitchen.

CHARLIE
I remember..

They both laugh -- recalling an especially bad dinner.

CHARLIE
How was school? Meet anyone?

BELLA
A few people... Do you know the Cullen family?

CHARLIE
(looks up sharply) Are people talking about them again?

**BELLA**
No... well, a little.

**CHARLIE**
Just 'cause they're newcomers. We're lucky to have a surgeon like Dr. Cullen at our podunk hospital. Lucky his wife wanted to live in a small town. Lucky his kids aren't like a lot of the hell-raisers around here.

**BELLA**
... Okay.

**CHARLIE**
I just don't like narrow mindedness.

And he returns to his food. Silence.

25 INT. BELLA'S ROOM - NIGHT 25
Bella looks out at the fog as she talks on the phone.

**RENE** (O.S.)
If spring training goes well, we could be living in Florida permanently.

**TELEPHONE OPERATOR** (O.S.)
Please insert 25 cents to continue.

**BELLA**
Mom, where's your cell?

INTERCUT WITH:

26 EXT. GAS STATION/GARAGE - NIGHT 26
Rene talks on a pay phone, her dead cell phone in her hand. In the b.g., Phil and an Attendant work on the Subaru engine.

**RENE**
Ok, I didn't lose my power cord. It ran away. Screaming. I literally repel technology now.

17.
Bella smiles, missing her mom. Rene feeds the phone quarters.

**RENE**
Now, tell me more about your school, baby. What are the kids like? Are there any cute guys? Are they being nice to you?

**BELLA**
(a beat, lying) They've all been really welcoming.

**SMASH TO:**

27 EXT. HIGH SCHOOL - MORNING (BEFORE SCHOOL) 27
ON BELLA, sitting atop a table, an open book in her lap. But her eyes are on the arriving kids, and the parking lot as they pull in. She's waiting for Edward. Jessica, Angela, Mike and Eric kick around a soccer ball nearby. They wave Bella to join them but she smiles, declining... and returns to watching for Edward. Her face tells us she's ready for a confrontation.

28 INT. BIOLOGY CLASS - SAME DAY 28
Bella strides in... but stops, surprised to find her lab table empty. Off Bella, frustrated...

BEGIN A SERIES OF SCENES OVER SEVERAL DAYS:

29 INT. CAFETERIA - DIFFERENT DAY 29
Bella sits with Jessica and Angela who watch a YouTube video on their phone. Bella gives it a cursory look, but is focused on the Cullen table --only four of them. Edward's seat is empty...

30 INT. GIRLS BATHROOM - DIFFERENT DAY 30
Bella washes her hands, then looks up at the mirror, startled to find Rosalie and Alice behind her. They study Bella, Rosalie with chillingly cold eyes, Alice with curiosity. Bella, uneasy, hurries out.

31 EXT. FORKS HIGH SCHOOL - DIFFERENT DAY 31
Bella exits with Angela, Mike, Jessica and Eric, becoming a part of this circle.

18.
She now only glances at Rosalie's car, a red M3 BMW, as it drives past, noting, again, four Cullens, no Edward. Bella returns to her friends, finally forgetting about him...

SERIES OF SCENES ENDS as we go to-

32 INT. CHARLIE'S HOUSE - LIVING ROOM - MORNING 32
It's neater, rearranged more tractively. Clearly, Bella's given it her touch. She sweeps through, folding Charlie's fleece jacket, straightening up. She grabs her book bag-

BELLA
Dad, I'm heading out.

33 EXT. CHARLIE'S HOUSE (CONTINUOUS) - MORNING 33
ON BELLA'S FACE as she opens the door and stops, dismay filling her. It's pouring down rain --the yard is full of puddles, some frozen. Bella shivers, wraps her coat tight.

BELLA
Great.

WHIP PAN to the driveway as Charlie pulls in -driving her truck.

BELLA
Dad, I can drive myself to school.

As she walks down the steps, she doesn't realize, something's watching her –

UNKNOWN POV - FROM THE TREES
--tracking Bella's every move as she slips and falls on a patch of ice --
BACK ON BELLA - fallen on her ass. Charlie climbs out of the truck, helps her up.

CHARLIE
You okay, Bells?
BELLA
Ice doesn't help the uncoordinated.

CHARLIE
That's why I got you new tires.
She looks over at the truck -- yep, four new tires.

CHARLIE
The other ones were nearly bald.

BELLA
You got me new tires. No one's ever done that before.

Charlie looks at her, confused.

BELLA
I mean... nothing.

He clearly doesn't get it as he heads toward his Cruiser.

CHARLIE
I'll be late for dinner. I'm heading down to Mason County. A security guard at the Grisham Mill got killed by some kind of animal...

UNKNOWN POV - ON BELLA AND CHARLIE, as he speaks..

BELLA
An animal?

CHARLIE
You're not in Phoenix any more, honey. They've been hunting it for a week with no luck. Thought I'd lend a hand.

BELLA
Be careful.

CHARLIE
Always am.

BACK ON BELLA...

BELLA
And thank you. For the tires.

He sees emotion in her eyes. Doesn't understand it, but nods, heads inside. Bella looks at the tires again, oddly moved..

34 OMITTED 34

35 INT. BIOLOGY CLASS/HALLWAY - DAY 35
Rain beats on the roof as Eric walks Bella into class. She brushes water off her coat as he chats her up.

ERIC
... and yeah, prom committee is a chick thing, but I gotta cover it for the paper anyway, and they need a guy to help choose the music - -So I need your play list-

Bella is about to respond when Mike comes up behind her.

**MIKE**
Come on, Arizona. Give it up for the rain.

And he shakes his wet baseball cap onto Bella’s head.

**BELLA**
Terrific.

She heads toward her seat, brushing off her hair. But she freezes when she sees Edward. Bella straightens, girding herself. Then strides to the table, and confidently drops her books down, ready to address him. But he looks up at her-

**EDWARD**
Hello.

Bella stops. Stunned. He is direct, precise, as if every word is an effort for him.

**EDWARD**
I didn't have a chance to introduce myself last week. My name is Edward Cullen.

She's too shocked that he's talking to her to answer.

**EDWARD**
(prompting)... You're Bella.

**BELLA**
I'm... yes.

Feeling like an idiot, she quickly sits. He abruptly moves to the extreme edge of his seat. She's even more baffled now.

**MR. MOLINA**
(to the class) Onion root tip cells! That's what's on your slides. Separate and label them into the phases of mitosis. The first partners to get it right, win... the golden onion!

He excitedly holds up a spray painted onion. Everyone just looks at him. He's disappointed by their apathy.

**MR. MOLINA**
Come on, people. Tick tock.

21.

Everyone sets to work. Edward pushes the microscope to Bella, keeping his distance, his voice controlled.

**EDWARD**
Ladies first.

She grabs the microscope defensively and snaps the first slide in, adjusting the lens. She's curt as she addresses him.

**BELLA**
You've been gone.
EDWARD
Out of town. For personal reasons.

She glances at him but he just leans far away, his face tight. She looks back into the microscope.

BELLA
Prophase.

She begins to remove the slide.

EDWARD
May I look?

She slides him the microscope. He glances through the lens.

EDWARD
Prophase.

BELLA
(muttering) Like I said.

He writes it on the worksheet. Then he takes a breath, as if trying calm himself, and turns to her with enormous effort.

EDWARD
Enjoying the rain?

BELLA
Seriously? You're asking me about the weather?

EDWARD
It appears.

BELLA
No. I don't like the cold. Or the wet. Or the gray. Or parkas. Or turtle necks.

Is that a smile playing on his lips? For the first time, he seems more intrigued than agonized. He studies her. She still can't tell if he despises her or not. It's infuriating.

BELLA
What?

He shakes his head and turns to the microscope, switching out the slides. She looks at him. And keeps looking...

BELLA'S POV - ECU ON EDWARD'S FACE
His cheekbones, his lips. So perfect, like a sculpture..

EDWARD
Anaphase.

She snaps out of it. Covers with a dry look.

BELLA
May I? she looks through the lens)  Anaphase.

**EDWARD**
Like I said.

She glances at him, and this time sees a smirk. She simply holds out her hand for another slide.

**EDWARD**
(handing her the slide)
If you hate cold and rain, why move to the wettest place in the continental U.S.

**BELLA**
It's complicated.

**EDWARD**
I think I can keep up.

He actually seems interested. She looks into the microscope as -

**BELLA**
My mother remarried.

**EDWARD**
Very complex. So you don't like him.

**BELLA**
Phil is fine. Young for her, but nice enough. (re: the slide) Interphase.

**CUT ON THE SCHOOL BELL:**

23.

36 INT. HIGH SCHOOL - HALLWAY - MOMENTS LATER 36
Bella exits holding the golden onion, and practically runs into Edward, who's directly in front of her.

**EDWARD**
Why didn't you stay with your mom and stepdad?

He waits for her answer, studying her, as if trying to decipher her. She's drawn in by his attention, oddly compelled.

**BELLA**
Alright, Phil's a minor league baseball player, so he travels a lot. My mother stayed home with me but it made her unhappy. So I decided to spend time with my father.

**EDWARD**
But now you're unhappy.

**BELLA**
No... I -- I just..

Bella turns away -- embarrassed, vulnerable.

**EDWARD**
I'm just trying to figure you out.

*Adinda Srikandi BR. Ginting. Politeness Based On Illocution In Twilight Movie, 2010.*
You're very hard to read.

He's clearly trying to read her now... their eyes meet again. But now she looks more closely at him.

Bella
Did you get contacts?

Edward
... no.

Bella
Your eyes were black before, now they're this golden brown or -

Edward
It's just the fluorescents.

He abruptly turns and walks away. As he does, Bella notes --HIS HANDS clenched into tight fists. Off Bella, utterly bewildered, both trigued and frustrated.

37 EXT. HIGH SCHOOL - PARKING LOT - DAY 37
The rain has stopped, but the parking lot is full of water and patches of black ice.

24.
Shivering, Bella heads for her truck, carrying the onion, carefully navigating the icy puddles. As she reaches her truck, she looks across the lot

Edward stands by his silver Volvo with his siblings, about to climb in. A moment as their eyes meet... then he looks toward the sound of a high pitched SCREECH, that quickly grows LOUDER...

Bella turns to see a VAN -- skidding on the ice, careening out of control, heading directly for her. TIME suddenly fractures, compressing to stillness, then exploding in bursts of speed as--- THE FACES OF THE STUDENTS -- in shock, seeing what's coming. --THE VAN DRIVER'S FACE -TYLER, desperately trying to gain control, then shielding his face. -- EDWARD'S FACE - looking at Bella with horror...

The VAN is about to hit Bella's truck, with her standing in between, when suddenly, something knocks Bella down, pinning her to the ground. She looks up - Edward is on top of her.

The world around them FREEZES -- in this fraction of a second, their proximity is overwhelming, electrifying. He breathes in her scent, she takes in his flawless face...

Abruptly, we BLAST BACK TO SPEED as several things happen so quickly, we, and Bella, are unsure what's going on:

--THE VAN SMASHES into the back of Bella's truck--- Then SPINS around, once again careening toward her and Edward, then suddenly--EDWARD'S HANDS are creating a deep dent in the side of the van's body as it shudders to a stop, a foot from Bella.--Edward literally pushes the van away.

Then silence. A long beat, void of any sound, as Bella looks at Edward, trying to absorb what just happened. Edward's fear for her is still alive on his face. She starts to speak but...THE SCREAMING begins, yelling, calls for help. People leap to Tyler's aid, run to Bella and Edward. Bella SEES the onion on the ground, smashed as she would have been. As everyone sweeps in,Edward moves into the b.g. Mike and Eric run to Bella-

Mike Eric
Are you okay!? Are you What happened!? Did anyone hurt!? see what happened?

Amid the chaos, Bella sees EDWARD'S SIBLINGS looking at Edward. But they show no
hint of concern for his safety. Instead, they look at him with disapproval... and fury.

38 INT. HOSPITAL - TREATMENT AREA - DAY 38
The double doors BURST open as Charlie runs in, face white with terror. He spots-

25.
BELLA - sitting on a gurney, the E.R. DOCTOR looking into her eyes with a pen light. On the next gurney over, Tyler, the van's driver, lies with a mild head wound. Charlie rushes up.

CHARLIE
Bells. Are you alright?

BELLA
I'm fine, dad. Calm down.

TYLER
I'm so sorry, Bella. I tried to stop.

BELLA
It's okay, Tyler.

CHARLIE
It sure as hell is not okay.

BELLA
Dad, it's not his fault-

CHARLIE
(stern, cutting her off)
We nearly lost you.

BELLA
But you didn't.

He'd hug her, if that was who he, or who she was. Instead, he glares at Tyler.

CHARLIE
You can kiss your license goodbye.

DR. CULLEN (O.S.)
I heard the Chief's daughter was here.

They look up as DR. CARLISLE CULLEN, mid 30's, approaches, blond, movie star handsome. His face is kind, but pale, tired.

CHARLIE
Good. Dr. Cullen.

DR. CULLEN
(to E.R. Doctor)I've got this one, Jackie.

The E.R. Doctor hands Dr. Cullen the chart, exits. Dr. Cullen reviews her chart, then feels the back of her head as..

26.
DR. CULLEN
You have a nice knot growing back there, but your x-rays show no indication of

TYLER
I'm so sorry, Bella. I'm really-

Charlie abruptly pulls the curtain between them.

BELLA
It would have been a lot worse if Edward hadn't knocked me out of the way.

CHARLIE
Edward? Your boy?

Dr. Cullen quickly looks back at the chart. Bella's intuition flickers, sensing he knows something. She presses.

BELLA
It was amazing he got to me so fast. He was nowhere near me.

DR. CULLEN
(smiles) As long as you're safe.

INT. HOSPITAL - RECEPTION - DAY 39
Charlie and Bella exit the treatment area.

CHARLIE
I just have to sign some paperwork. You better call your mom.

BELLA
You told her?! She's probably freaking.

He shrugs and hurries off. Bella shakes her head, pulls out her cell phone. Is about to dial, but then sees down the hall.

BELLA'S POV - EDWARD, ROSALIE, AND DR. CULLEN
Rosalie is clearly furious at Edward who stands his ground. Dr. Cullen plays intermediary.

ROSALIE
This isn't just about you, it's about all of us --

Dr. Cullen sees Bella and stops Rosalie- 

DR. CULLEN
Let's take this in my office.

27.
Rosalie glares at Edward as she goes off with Dr. Cullen. Edward adopts a nonchalant air as Bella approaches, determined.

BELLA
Can I talk to you for a moment? (off his nod) How did you get over to me so quickly?

EDWARD
I was standing right next to you.

BELLA
You were next to your car, across the lot.
He steps closer to her. His expression turns icy hard.

EDWARD
No, I wasn't.

She won't be bullied. Steps closer to him.

BELLA
Yes. You were.

EDWARD
You're confused. You hit your head.

BELLA
I know what I saw.

EDWARD
And what, exactly, was that?

BELLA
You stopped that van. You pushed it away.

EDWARD
No one will believe that.

BELLA
I wasn't planning to tell anyone.

This registers with Edward. They're inches from each other, the tension thick.

BELLA
I just want to know the truth.

EDWARD
Can't you just thank me and get over it?

BELLA
Thank you.

28.
A long beat as they look at each other, angry, defensive... and without a doubt, attracted.

EDWARD
You're not going to let it go, are you?

BELLA
No.

EDWARD
(turns, walks away) Then I hope you enjoy disappointment.

BELLA
Why did you even bother?

He stops, a beat. Looks back at her, unexpectedly vulnerable.

**EDWARD**

... I don't know.

And he keeps walking. Off Bella, confused, frustratingly attracted, and absolutely determined to find out the truth.

**BELLA** (V.O.)

That was the first night I dreamed of Edward Cullen...

40 DREAM SEQUENCE - UNDERWATER 40

Bella swims, white skin aglow, hair floating weightlessly, sensually... suddenly, something BLASTS past her. She spins. It's gone. Something BLASTS behind her. She spins again -to find herself face to face with - EDWARD ... Bella reaches for him, but he abruptly springs backward, just out of reach.

SMASH TO:

41 INT. BELLA'S ROOM - ON BELLA - NIGHT 41

-as she bolts up awake. In that split second, in the darkness, she SEES Edward, watching her. She SNAPS on the light -- the room is empty. Was she dreaming?

42 EXT. HIGH SCHOOL - PARKING LOT - DAY 42

Bella stands in the exact spot of the accident. Behind her on the lawn, several CLASSES congregate, gathering fora field trip. Mr. Molina is in charge.

**MR. MOLINA**

Make sure I get your permission slips.

29.

PUSH IN ON BELLA'S FACE staring at the skid marks on the pavement...

FLASH POP TO THE VAN REELING RIGHT FOR HER

FLASH POP TO EDWARD'S HANDS STOPPING THE VAN-

FLASH POP TO EDWARD ON TOP OF HER, THE PROXIMITY, ELECTRICITY BACK ON BELLA, blushing at the memory. Then she SEES Edward arrive with Alice and Jasper. She watches him, barely noticing as Mike trots up to her --

**MIKE**

(ala Dr. Frankenstein) Look! You're moving. You're ALIVE!

**BELLA**

... Yeah, false alarm...

**MIKE**

Actually, I'm glad you're not dead 'cause - well, that would suck, plus I wanted to ask you - even though it's, like, a month away...

But Bella's distracted by Edward. Mike's VOICE DIPS as...

**BELLA'S POV - ACROSS THE LAWN**

Edward, head down, is in quiet conference with Jasper and Alice. Abruptly, he looks up, as if listening to her and Mike, though he's too far away to hear. Bella quickly refocuses on Mike.

MIKE
So what do you think? (off her blank look) You want to go? To prom. With me.

BELLA
(realizing, horrified) Prom. As in dance. I, uh - have to go somewhere. To Jacksonville. Yeah.

MIKE
You can't go another weekend?

BELLA
Non-refundable ticket. Maybe you should ask Jessica.

Mike follows Bella's eyes way across the lawn to Jessica. She smiles at them -- Suddenly Edward crosses in front of Jessica. He seems to be smirking...

30.
43 INT. COMMUNITY COLLEGE GREENHOUSE - FIELD TRIP - DAY 43
Mr. Molina and a Tour Guide lead several dozen kids through the greenhouse. Bella keeps an eye on Edward who's up ahead with Alice and Jasper. Mr. Molina demonstrates the compost machine as the students mess around.

MR. MOLINA
...c'mon, Eric, stuff that compost down deep... that's it...(the machine gurgles and spins)... now Tyler, take a big steaming cup of “compost tea.” This is recycling at its most basic level --hey, don't drink that!

When Bella sees Edward pause by an ancient staghorn fern, alone, she takes a breath for courage and strides up to him.

BELLA
Hello, Edward.

He glances at her, merely nodding. We notice his FISTS clench, and unclench. Bella looks at him, appalled by his rudeness.

BELLA
Really?

No response. She turns, starts to walk away.

EDWARD
What's in Jacksonville?

She turns back to him.

BELLA
How did you know about that?

EDWARD
You didn't answer my question.

BELLA
You haven't answered any of mine.

You won’t even say hello.

**EDWARD**
Hello.

**BELLA**
And how did you stop that van?

**EDWARD**

**BELLA**
(not buying it) Floridians. That’s what’s in Jacksonville.

She turns to storm off but she stumbles over the irrigation hose. Edward steadies her, catching her scent -- still so powerful... He clenches his jaw.

**EDWARD**
It helps if you actually watch where you put your feet.

Insulted, she keeps moving. He keeps pace, serious now.

**EDWARD**
I know I’ve been rude, but it’s for the best.

She just looks at him like he’s crazy. He walks away as Jessica suddenly rushes up.

**JESSICA**
Guess who just asked me to prom!

Bella smiles.

**JESSICA**
I totally thought Mike was going to ask you, Bella. Is it gonna be weird?

**BELLA**
No way. Zero weirdness. You guys are great together.

**JESSICA**
I know, right?

Giddy, Jessica rushes to catch up with Angela. Bella heads out the door that leads to

**EXT. COMMUNITY COLLEGE GREENHOUSE - THE BUSES (CONTINUOUS)**

--where everyone’s looking at the COMPOST “WORM BOX”, grossing each other out with the slimy creatures. As Bella backs away, Edward steps up.

**EDWARD**
Bella, it would be better if we weren’t friends.

**BELLA**
(wounded) Too bad you didn’t figure that out earlier.

(MORE)
BELLA (cont'd)
You could have let the van crush me and saved yourself all this regret.

EDWARD
(snapping, angry) You think I regret saving you?

BELLA
I know you do.

EDWARD
(furious)
You don't know anything.

His harshness stings her. Suddenly, Alice appears at Edward's side. She eyes Bella with curiosity.

ALICE
The bus is leaving. (to Bella) Hi. Will you be riding with us?

EDWARD
No. Our bus is full.

He purposefully walks Alice away. But he glances back at Bella with, is that... remorse? She doesn't see it.

INT. CHARLIE'S HOUSE - KITCHEN - EVENING 45
Bella enters, throws down her book bag and coat, still angry. She starts upstairs but Charlie enters from the kitchen.

CHARLIE
Your mother called. Again.

BELLA
Your fault, for telling her about the accident.

CHARLIE
She always did know how to worry. (hint of sadness) But... she's changed, too. She seems happy. Phil sounds all right.

BELLA
He is.

She continues upstairs, glancing at her parents' WEDDING PHOTO. Off Bella's FACE, we MATCH CUT -

33.

46 INT. HIGH SCHOOL - CAFETERIA - ON BELLA'S FACE - DAY 46
-- as she pushes through the doors. She glances over at the CULLEN TABLE, Edward with his siblings. He doesn't look at her. Anger and determination set in again as Bella joins Eric, Jessica, Mike and Angela. She drops her book bag on a seat-

ERIC
La Push, baby. You in?

BELLA
Should I know what that means?

MIKE
La Push beach, down on the Quileute rez. We're all going after school. Big swell coming in.

ERIC
And I don't just surf the internet.

JESSICA
Eric, you stood up once. On a foam board.

ANGELA
There's whale watching, too. Come with.

ERIC
La Push, baby.

BELLA
I'll go if you stop saying that.

47 THE SALAD BAR STATION - MINUTES LATER 47
Bella artfully designs an architectural salad. As she reaches for an APPLE, Edward is suddenly next to her-

EDWARD
(charmed) Edible art.

Startled, she fumbles and drops the apple -- Edward catches it with his foot, hackeysack style, then bounces it back into his hand, the red of the apple, stark against his pale skin. He presents it to her with small smile.

BELLA
Thanks... but your mood swings are giving me whiplash.

EDWARD
I said it would be better if we weren't friends, not that I didn't want to be.

BELLA
What does that even mean?

EDWARD
It means if you were smart, you'd avoid me.

Edward inadvertently glances at his four inhumanly beautiful siblings, who wait for him, expectantly, at their table. She notes her own, very human friends monitoring this conversation from their table. Mike glowers jealously.

BELLA
So let's say, for argument's sake, that I'm not smart. Would you talk to me? Tell me the truth?

EDWARD
Probably not. I'd rather hear your theories.
BELLA
Okay... how ‘bout radioactive spiders? Kryptonite?

EDWARD
(levels his gaze, challenging) You're talking about superheroes. What if I'm not a hero? What if I'm a bad guy?

BELLA
(beat, looking closer at him) No. I don't believe that. You're not bad. You can be a jerk, but it's like this... mask. To keep people away.

He's taken aback by her honesty, her insight, drawn in by her.

BELLA
Look, why don't we just - hang out. Like... come to the beach with us. It'll be fun - sand fleas, wind burn, salt water stinging your eyes...

EDWARD
(smile, considering it) Which beach?

BELLA
La Push.

35.
His smile lessens almost imperceptibly.

BELLA
Is something wrong with that beach?

Edward glances over at Mike - the two exchange cold looks.

EDWARD
It's just a little crowded.

Off Bella, as Edward walks away...

48 EXT. LA PUSH BEACH - DAY 48
It's freezing, but Mike, Tyler, Jessica and others suit up for a surf. Eric hangs with them. Bella wanders by the driftwood with Angela, who takes photographs.

ANGELA
I keep thinking Eric's going to ask me to prom, then he just... doesn't.

BELLA
You could ask him.(off Angela's flustered look) Take control. You're a strong independent woman.

ANGELA
I am?

JACOB (O.S.)
Bella!

She looks up to see three Quileute boys approaching the group; Jacob Black, and SAM and EMBRY. Bella smiles at Jacob.

BELLA
Guys, this is Jacob. Are you stalking me?

JACOB
You're on my rez, remember? You surfing?

BELLA
Definitely not.

JESSICA
(teasing) Keep her company. Her date bailed.

ERIC
What date?

36.

JESSICA
She invited Edward.

BELLA
(embarrassed)
To be polite.

ANGELA
I think it's nice she invited him. No one ever does.

MIKE
Because Cullen's a freak.

SAM
You got that right.

BELLA
You know them?

SAM
(sharply) The Cullens don't come here.

Jacob shoots Sam a look, shakes his head. Bella registers this. A beat, then she casually pulls Jacob aside-

BELLA
You want to go look at tide pools?

She offers an awkwardly flirtatious smile. He grins, infatuated. As they head toward the water...

EXT. LA PUSH BEACH - LATER DAY 49
Bella and Jacob wander near the water, looking out to sea for whales. The surfers are out on the waves. She nudges him, continuing her attempt at flirtation...

BELLA
So, what did your friend mean about the Cullens not coming here?

JACOB
Oops. Caught that, huh?

He moves closer to her, lowering his voice for mock-secrecy.

**JACOB**
I'm not supposed to say anything.

Bella gives him her best alluring smile.

**BELLA**
I can keep a secret..

37.

**JACOB**
(laughing) It's just an old scary story. Did you know the Quileutes are supposedly descended from wolves?

**BELLA**
Like fur, fangs ... doggy breath?

Jacob chuckles. Bella smiles and prompts him to continue..

**BELLA**
So the legend about the Cullens is..

**JACOB**
Well, they're supposedly descended from this, like, (in a spooky voice) “enemy clan.” ... But they claimed to be different, so we made a treaty with them.

**BELLA**
Didn't they just move here?

**JACOB**
Or just moved back.

**BELLA**
Riiiight. So what was this treaty?

**JACOB**
(whispering) If they promised to stay off Quileute lands, we wouldn't expose what they really were to the pale-faces..

Jacob pauses dramatically --Bella shivers.

**GIRL** (O.S)
AAAAAAAGH!!!!!!

Bella JUMPS at the bloodcurdling scream, as Angela runs past, chased by Eric waving a dead crustacean. Jacob smirks and starts back to the group.

**BELLA**
Wait... what were they really?
JACOB
(laughing)
It's just a story, Bella.

Off Bella, with more unanswered questions..

38.
50 EXT. SHACK COMMUNITY ON THE RIVER - LATE AFTERNOON 50
A collection of haphazard shacks and boat docks, connected by wood plank sidewalks. FIND Waylon Forge (the hippy logger who used to play Santa Claus) scraping paint off his boat, swigging a pint as he listens to his prehistoric Walkman.

His old DOG lies next to him as the sounds of the forest and river chirp and buzz. Waylon sings along to his Walkman.

Suddenly, the sounds of nature abruptly SILENCE themselves. The dog raises his head, starts to GROWL. Waylon doesn't notice.

STAY ON WAYLON, singing, working... until he looks up and realizes the dog's gone.

WAYLON
Jerry?

Waylon pulls off the headphones. WHISTLES. No dog. Waylon walks up a walkway... then sees a DOG LEG, sticking out from under a bush.

WAYLON
Come on, Jerry, you old mutt..

He pulls at the leg. It's detached. He reels back, stumbling onto his boat, frantically untying the line and pushing out-

ON THE WATER - Waylon floats, breath short, listening acutely. WAYLON'S POV -ON THE WOODS lining the river. Ominous darkness. A NOISE. He jerks around. Nothing. Then suddenly, his boat ROCKS violently; he spins A MAN - now stands on the bow. JAMES, 30, pale white. A vampire. But his eyes, unlike the Cullens, are a deep, sinister BURGUNDY, and absolutely lethal. His catlike movements are always on the edge of a crouch.

WAYLON
H-how did you do that?

JAMES
Always the same inane questions...

Waylon turns but a woman LEAPS onto the bow --it's VICTORIA,26, chaotic red hair filled with leaves from the woods. Terrified, Waylon spins around to see LAURENT, 28, glossy black hair, olive skin, lounging on his boat seat. All three Nomads wear frayed clothes, and all three are bare foot.

JAMES
“What do you want?”

39.
VICTORIA
“Why are you doing this?”

LAURENT
(sighs, slight French accent) ... James, must we?

**JAMES**
The question should be, “will it hurt?”

Victoria grins sadistically. Then with lightning fast speed, the three of them VIOLENTLY LUNGE -
SMASH TO BLACK:

51 FADE IN ON EDWARD’S FACE AGAINST BLACKNESS 51
SNAPSHOTS of his eyes, his cheekbones, his lips...

52 INT. BELLA’S ROOM - ON HER FACE - MORNING 52
As she sits in front of her computer, lost in thought. She shakes herself out of it and types into her search engine “Quileute legends, Olympic Peninsula.” An AD pops up, “Thunderbird & Whale Book Store, Port Angeles.” Bella, intrigued, clicks on it...

53 EXT. FORKS HIGH SCHOOL - SUNNY DAY 53
The sun has come out and so has the skin. Kids are in shorts though it's still barely sixty degrees. Everyone eats lunch outdoors. Bella searches the crowd for Edward.

**JESSICA** (O.S.)
He's not here.

She looks down to find Jessica sitting on the grass.

**JESSICA**
Whenever the weather's nice, the Cullens disappear.

**BELLA**
They just... ditch?

**JESSICA**
No, Dr. and Mrs. Cullen yank ‘em out for hiking and camping and stuff. I tried the idea out on my parents. Not even close.

Bella registers this as Angela suddenly jumps on them.

40.

**ANGELA**
I'm going to the prom with Eric! I just asked him, I took control!(hugs Bella) Are you sure you have to go out of town?

**BELLA**
It's a family thing.

**JESSICA**
Oh my God, we need to hit the stores in Port Angeles before the dresses get cleaned out.

**BELLA**
Port Angeles?... (a plan forming in her mind) Can I go with you guys?

ANGELA
Thank God. We need your opinion.

Off Bella, that's not really what she had in mind.

54 INT. BOUTIQUE, PORT ANGELES -ON BELLA'S FACE- AFTERNOON 54

-- antsly, distracted, as Jessica and Angela try on dresses. Bella pulls a Mapquest print-out from her purse -- it reads, “Thunderbird and Whale Book Store.” Jessica flounces out of the changing room, posing provocatively.

JESSICA
I think this halter makes my boobs look big. What do you think, Bella?

Outside the window, a group of rowdy FRAT BOYS head toward a bar. Two of them stare at Jessica in her low-cut dress. Embarrassed, she turns back to Bella.

JESSICA
Bella?

BELLA
(absently) It looks great.

JESSICA
You said that about the last five dresses.

ANGELA
(empathetic) You’re not very good at this, are you?

41.

BELLA
Maybe I should just go check out the book store and meet you at the restaurant later.

ANGELA
You sure?

Bella nods, heads out. Jessica's looks in the mirror again.

JESSICA
She was right about this halter, though. It does look great.

55 OMITTED 55

56 OMITTED 56

57 EXT. THUNDERBIRD AND WHALE BOOKSTORE/STREETS - NIGHT 57

Bella exits, thumbing through a BOOK she just bought. She heads down the sidewalk, but then hears FOOTSTEPS behind her. She turns, doesn't see anyone. She puts the book in her shoulder bag and continues.

UNKNOWN POV - ON BELLA -someone's following her. She looks around, changing course to cut across a parking lot.
Unknown POV gets closer... and closer, until she reaches -

58 EXT. WAREHOUSE AT END OF PARKING LOT - NIGHT 58

Isolated. Bella, breath short, scared, turns around just as --
TWO MEN emerge from the shadows, not vampires, but the Frat Boys, really wasted now.

FRAT BOY #1
Wanna beer?

She looks to her left; the other TWO GUYS are there. She's cornered. She takes her purse from around her shoulder.

BELLA
Look, just take my bag.

FRAT BOY #2
We don't want your bag.

She takes a defensive stance and wraps the strap around her wrist to use her purse as a mace. They chortle derisively. But when Frat Boy #1 comes near, she swings it, hits him in the groin. The BOOK in her bag doubles him over. The other three laugh, and start to close in. But suddenly -

HEADLIGHTS blind them. A silver Volvo screeches up. The Frat Boys dive out of the way. The passenger-side door opens. It's Edward. She's too stunned to even move.

42.

EDWARD
Get in.

She finally does. But Frat Boy #2 jumps into the game and rushes Edward's side of the car

Edward SCREECHES to a halt and is out of the car and facing Frat Boy #2 so fast, neither the Frat Boys, nor Bella, see it. Nor does Bella see Edward's GLARE, so chilling, so animalistic in its fury that Frat Boy #2, scared, instinctively backs off. As Edward climbs back into the car, Bella just stares at him.

59 INT. EDWARD'S CAR - DRIVING - NIGHT 59

Bella continues to stare. She sees that he's seething with anger, hands gripping the steering wheel, jaw clenched.

BELLA
What -- no, how did you find --?

EDWARD
(through gritted teeth) I should go back and rip their heads off.

BELLA
No. Bad idea.

EDWARD
You don't know the vile, repulsive things they were thinking.

BELLA
And you do?
EDWARD
(coversing) Not hard to guess.

60 EXT. WATERFALL RESTAURANT - FRONT ENTRANCE - NIGHT 60

Jessica and Angela exit the restaurant as Bella approaches.

ANGELA
Where were you!? We left you a message.

JESSICA
We waited, but we were starving -

Then they see Edward behind her, climbing out of his car. They freeze, agog. He's composed now, making an effort to be charming. And they are charmed.

EDWARD
Sorry I kept Bella from dinner. We ran into each other and got talking.

43.

JESSICA
I - we - understand. We were just... leaving, so -

The two girls start to go. Bella is forced to go with them.

BELLA
Okay, well. Thank you.

She starts to follow the girls. Edward is torn, then abruptly -

EDWARD
(abruptly) Maybe I should make sure Bella gets something to eat. (off Bella's surprised look)
... If you'd like. Then I could drive you back myself.

ANGELA
That's so... thoughtful.

JESSICA
Really thoughtful.

BELLA
(debates, then decides) I could eat.

As he guides her off, the two girls share a look, and a noiseless scream of excitement.

EXT. WATERFALL RESTAURANT - DINING PATIO - NIGHT 61

Bella and Edward sit on the deck. A dramatic waterfall shimmers behind them. A waitress places a steaming plate of mesquite roasted salmon in front of Bella and nothing in front of Edward. She exits.

BELLA
You're not eating?

EDWARD

I'm on a special diet.

**BELLA**
Like South Beach?

**EDWARD**
Not exactly.

She looks at him curiously as she takes a bite.

44. **BELLA**
So how 'bout some answers?

**EDWARD**
Yes, no. To get to the other side, and 1 point 772453851.

**BELLA**
I didn't ask for the square root of pi.

**EDWARD**
You knew that?

**BELLA**
How did you know where I was?

**EDWARD**
I didn't.

She shakes her head, frustrated, and turns to go inside --

**EDWARD**
(stops her, sincerely) Don't go.

He seems torn by some internal dilemma. Then finally... .

**BELLA**
Were you following me?

**EDWARD**
I feel very protective of you.

**BELLA**
So that's a yes?

**EDWARD**
Yes, I followed you. I tried to keep my distance...until you needed help.

**BELLA**
(putting everything together) You said before... That you heard what those guys were thinking ..Can you... read minds?

**EDWARD**
(shrugs) I'm thinking of getting a nine-hundred number.

**BELLA**

*Adinda Srikandi BR. Ginting : Politeness Based On Illocution In Twilight Movie, 2010.*
(trying to grasp) Alright, so you read minds... What am I thinking? Wait -- okay now, go.

45.

**EDWARD**
I have no idea. I can read every mind in there, except yours. (points at people inside)
Work, sex, money, sex, sex, boyfriend (points at Bella) Nothing. It's quite frustrating.

**BELLA**
Why, what's wrong with me?

**EDWARD**
I tell you I read minds and you think there's something wrong with you?

He smiles, charmed by her. But his smile fades, that torn look returns. He holds onto the rail, looking out.

**BELLA**
What is it?

**EDWARD**
I... don't have the strength to stay away from you anymore.

She's surprised. And thrilled.

**BELLA**
Edward, you don't have to.

He's drawn in by her encouraging gaze... but he closes his eyes a beat, and turns back to the water.

**EDWARD**
(almost to himself) This is wrong.

**BELLA**
Edward -

**EDWARD**
You're cold. We should go.

He walks away before she can ask any more questions...

62 EXT. ROAD - NIGHT 62

Edward's Volvo speeds along the two lane highway.

63 INT. EDWARD'S VOLVO - NIGHT 63
Bella glances at Edward, might ask him more questions but he seems to be wrestling with his own thoughts. Finally...

46.

**BELLA**
I think I'm warm enough now.
She reaches for the heater dial, he does as well -- their hands TOUCH. And hold a moment too long. An electric current connecting them.

**BELLA**
Your hand, it's still freezing cold.

He pulls his hand away, but she keeps looking at it... then her attention shifts outside to FLASHING POLICE LIGHTS. As they drive past the FORKS POLICE STATION, a sheriff's car pulls away. Charlie's cruiser is parked out front.

**BELLA**
(concerned) Dad's here late. Something must have happened.

**EXT./INT. FORKS - POLICE STATION (CONTINUOUS) - NIGHT 64**

The Volvo pulls up. Bella and Edward climb out. Edward then sees a second car next to the cruiser.

**EDWARD**
That's my father's car. What's he?

**EDWARD AND BELLA'S POV: INSIDE THE DARKENED POLICE STATION**

In a pool of light, a distressed Charlie and Dr. Cullen study photographs and evidence. As they wrap up their discussion, Dr. Cullen puts a sympathetic hand on Charlie's shoulder, then exits the police station looking grim.

**EDWARD**
Carlisle, What happened?

**DR. CULLEN**
Waylon Forge was found in the woods out near his place. I just examined the body. Edward darkens. Bella is horrified.

**BELLA**
He died? How?

**DR. CULLEN**
Animal attack.

**BELLA**
The same kind that killed the security guard down in Mason?

Edward and Dr. Cullen trade a look, subtle, but Bella catches it.

47.

**DR. CULLEN**
Most likely.

**BELLA**
So it's getting closer to town.

**EDWARD**

---

Waylon lived all the way down on Queets River. 75 miles south.

BELLA
But that's -

DR. CULLEN
(with a kind, reassuring smile) Bella, you should go inside. Waylon was your father's friend.

She goes to the door, but looks back to see them conferring quietly, gravely. Clearly, there's more to this.

65 INT. POLICE STATION - NIGHT 65
Bella enters to find a distressed Charlie studying evidence, photos, maps --trying to make sense of Waylon's death. Deputies come and go in the background. Bella approaches Charlie. He looks up.

BELLA
Dad, I'm sorry about Waylon.

CHARLIE
Known him going on thirty years.

He's obviously torn up. Bella isn't quite sure what to do. And so puts a comforting hand on his shoulder. A beat...

Then Charlie squeezes her hand. It's the first physical affection we've seen between them. And it threatens to evoke even more emotion in Charlie. So he tampers it down, and rises, then projects a confident manner.

CHARLIE
We'll get to the bottom of this, Bella. But in the meantime...

As an ambulance pulls up outside, he opens a drawer, finds out a canister of PEPPER SPRAY.

CHARLIE
... I want you to have this.

BELLA
That's probably not a good -

48.

CHARLIE
It'll give me some peace of mind.

She sees he needs this, and allows him to put it into her purse.

As Charlie goes to get his coat, Bella steps outside to SEE -

A66 EXT. POLICE STATION - NIGHT - BELLA'S POV A66

Two Attendants hoist a metal gurney into an ambulance. On it, Waylon's dead, white, bloody bare FEET peek out from under a sheet, resting at a disturbingly unnatural angle. Off Bella, Adinda Srikandi BR. Ginting : Politeness Based On Illocution In Twilight Movie, 2010.
chilled...

SMASH TO:

FLASH POP TO EDWARD'S BLACK EYES

FLASH POP TO EDWARD'S COLD WHITE HAND.

FLASH POP TO THE FIVE CULLENS, SLOW MOTION, beautiful and white.

FLASH POP TO WAYLON'S TWISTED WHITE FEET

INT. BELLA'S ROOM - ON BELLA - NIGHT 66

-- as she turns on the LIGHT. She hears a SNAP! outside the window. She rises, digs into her purse for the PEPPER SPRAY Charlie gave her, and goes to the window. She looks out --all she sees is the wind blowing hard. But she's rattled. She closes the curtains, then reaches for the BOOK she bought earlier. She thumbs through, laying the pepper spray within reach.

INSERT THE BOOK, “QUILEUTE FOLK STORIES AND ART.”

As she leafs through we see PHOTOS of ancient, carved MASKS. Comical, menacing, haunting... then she stops on a photo of a white mask with black eyes and a row of sharp teeth. THE INSCRIPTION reads, “The Cold One.”

Bella quickly goes to her computer and Googles “Cold One” - several beer ads appear. Frustrated, she closes the pop-ups, revealing a link to: “The Cold One: Apotamkin” -

INTERCUT BETWEEN BELLA AND THE COMPUTER SCREEN

Several PICTURES begin loading: the seductive Apotamkin with his ice-blue skin, voring his victims in tapestries, engravings, paintings. Creatures beautiful and horrific. Craven, skeletal demons attacking villages; perfectly sculpted predators, luring innocent maidens... it's all murder, blood, sexuality.

THEN SEVERAL WORDS LEAP OUT in quick succession:

49.

And we LAND ON A PICTURE OF A HANDSOME MAN BITING A WOMAN'S WHITE NECK...

FLASH POP TO THE SAME PICTURE AS IT MOMENTARILY COMES ALIVE, BUT NOW IT'S EDWARD BITING BELLA'S NECK, BLOOD DRIPPING -

BACK ON BELLA - she reels back from the computer in utter disbelief.

BELLA

... it's not possible...

Off BELLA'S FACE, struggling to make sense of it all...
MATCH CUT:

67
EXT. SCHOOL - LAWN - ON BELLA'S FACE - DAWN -- THICK FOG 67
She stands in the center of the deserted, green lawn. Her expression tells us she's still reeling with disbelief. STAY
ON HER FACE, TIME LAPSING AS:

The bell rings and students exit class, rushing past Bella as she stands still, waiting.

BELLA'S POV - EDWARD AND HIS SIBLINGS
-- cross the lawn, heading to class. Edward sees Bella, sees the intensity on her face. He stops.
She walks to him, eyes meeting his... her look says, we have to talk... and she continues directly past him, into the dark forest that borders the school.
He watches her disappear in the trees, then takes a step to follow. Jasper moves in front of him, Rosalie grabs his arm.

ROSALE
Edward, don't go. But Alice gently removes Rosalie's hand from his arm.

ALICE
He's already there.

68
EXT. FOREST - DAY 68
Bella stands amid the trees, waiting. Then the SOUNDS OF THE FOREST abruptly drop out. A predator is near. Edward appears behind her. She doesn't turn around. A beat.

50.
BELLA
You're impossibly fast. And strong. Your skin is pale-white, ice-cold. Your eyes change color. And sometimes you speak like... you're from a different time.(turns to face him now) You never eat food, or drink, or come out in the sunlight. And you said no to the beach trip only after you heard where it was. Because of the treaty.

This last registers with him. She steps closer to him.

BELLA
How old are you?

EDWARD
Seventeen.

BELLA
How long have you been seventeen?

A long beat as we begin to CIRCLE THEM. He sees he can't hide anymore. Honesty is an enormous risk, but he has to take it.

EDWARD
... A while.

She inhales. She knew, but it's still shocking. We CIRCLE THEM FASTER -

BELLA
I know what the Cold Ones are. What you are.

EDWARD
Say it. Out loud. Say it.

All sound suddenly DROPS OUT. We hear only her whisper.

BELLA
... Vampire

They seem to hover in momentary stasis, him utterly exposed, her reality utterly rocked.

EDWARD
Are you afraid?

BELLA
No.

51.
EDWARD
(angry) Then ask me the most basic question: what do we eat?

BELLA
You won't hurt me. You're different.

EDWARD
You think you know me?

He glares at her. She holds her ground. Suddenly, he takes her by the hand. Starts walking.

BELLA
Where are we going?

EDWARD
Up the mountain. Out of the cloud bank. You need to see what I really am. What I look like in the harsh light of the sun.

BELLA
No! The sunlight will kill you.

EDWARD
Myth. You need to see the truth.

He pulls her but she stumbles.

BELLA
Slow down.

Suddenly, he's right next to her.

EDWARD
Are you afraid?

BELLA
No.

EDWARD
Then come with me. Some place where no one can protect you. Where I could do what I've wanted to do from the first moment I met you.

Their proximity is intense, riveting both of them.

BELLA
I'm not afraid.

EDWARD
You should be.

52.
He abruptly and effortlessly scoops her p into his arms.

EDWARD
Hold on.

Then he flings her onto his back... and starts running.

69 EXT. FOREST - RUNNING - DAY 69
As in the opening sequence, Edward races through the forest, dark trunks STROBING past as he picks up speed, faster and faster.
Bella clings to his back as it seems he'll collide with the trees, but he avoids them with supernatural grace. It's frightening, nauseating, intoxicating.

EDWARD
Are you afraid!?

BELLA
No!

But she clings tighter. Terrified. They climb in altitude. Higher and higher, above the fog layer. Finally, up ahead -

THE FOREST'S EDGE fast approaches, a clearing is beyond. The sunlight glows white hot beyond the trees... they're about to emerge from the shadowy darkness... but suddenly-
Bella finds herself sitting on the ground, against a tree.
All is silent. She's dizzy, tries to regain her equilibrium. Then she realizes she's alone.

BELLA
Edward? Where are you?

She rises, then steps just beyond the fringe of the ferns into -

70 EXT. A MEADOW (CONTINUOUS) - DAY 70
A perfect circle of swaying grass, wildflowers and buttery sunlight. HEAR a stream nearby.
Bella looks around and finally sees-
EDWARD, his shirt open, standing nearby in the shade of some trees. He watches her cautiously. She takes a step toward him, but he holds up a hand. She waits. Finally, he takes a deep breath, and steps out of the shade -

EDWARD
This is why we don't show ourselves in sunlight..

As the sun hits him... EDWARD'S SKIN literally sparkles as if embedded with thousands of

tiny diamonds. He is magnificent, shimmering, like a statue carved from glittering crystal. He moves toward her.

53.

**EDWARD**
This is what I am.

He nears, clearly expecting her to recoil, but...

**BELLA**
You're... beautiful.

He realizes that she's in awe. She reaches to touch him, but he immediately backs into the shadows, his skin normal again.

**EDWARD**
(appalled) Beautiful? I'm a killer, Bella. This is the skin of a killer.

His arm juts into A SHAFT OF LIGHT, sparkling again.

**BELLA**
I don't believe that.

**EDWARD**
Because you believe the lie. The camouflage. I'm the world's most dangerous predator. Everything about me invites you in - my voice, my face, even my smell. As if I need any of that...

He's suddenly BEHIND her --then IN FRONT of her --then by a tree, DARTING so fast, we only see where he lands -

**EDWARD**
As if you could outrun me. As if you could fight me off.

He abruptly rips off a LARGE TREE LIMB, then THROWS it against a tree trunk with explosive force.

Bella flinches, but holds her ground, unshakable.

**EDWARD**
I'm designed to kill.

**BELLA**
I don't care.

**EDWARD**
I've killed people.

**BELLA**
It doesn't matter

54.

**EDWARD**
I wanted to kill you. I've never wanted a human's blood so much in my life. I'm dangerous to you.

**BELLA**
I trust you.
EDWARD
Don't.

BELLA
I trust you, Edward. I'm here.

She takes his hand. He reels at the warmth of her touch. She leans in, drawn to him, unaware that her THROAT is nearing his lips... then suddenly he's gone.

BELLA
Edward?

She looks over to FIND he's on the other side of the meadow, catching his breath.

EDWARD
You... took me by surprise. (collecting himself) I don't know how to... do this.

He moves back toward her. Slowly.

EDWARD
Me, and my family, we're different from others of our kind. We're not nomadic, we have a permanent home. We only hunt animals. We've learned to control our thirst. (shaking his head)But you - your scent, it's like A drug to me... my own personal brand of heroin.

BELLA
(realizing) Oh... I thought you hated me when we met.

EDWARD
I did. For making me want you so badly. I'm still not sure I can control myself.

He reaches her again.

BELLA
I know you can.

55.
He's utterly vulnerable as he looks at her, searching her face for clues.

EDWARD
I wish I could understand this thing you see in me. You look at me with those eyes..(frustrated) I can't read your mind. Tell me what you're thinking.

BELLA
I'm afraid.

Stricken, he sinks gracefully to his knees in the grass.

EDWARD
(devastated) Good.

She sinks down in front of him.
BELLA
Not of that. I'm afraid... you'll disappear. That I'll lose you.

EDWARD
(amazed, elated) You don't know how long I've looked for you.

They share a smile. Then he reaches toward her neck, pausing...

EDWARD
Be very still.

She does so. Exercising great control, he places his hand on her throat... it's so exposed, so vulnerable. The rush between them is overwhelming. But Bella doesn't move.

He brushes his hand up her cheek. Then lowers it to her heart... Clouds float past the sun...

They're both overwhelmed, taking each other in.

EDWARD
And so the lion fell for the lamb.

BELLA
Stupid lamb.

EDWARD
Sick masochistic lion.

56.
CRANE UP on the two of them, laying together, as close as they dare... his hand to her heart...

DISSOLVE TO:

71 INT. BELLA'S ROOM - MORNING 71

CLOSE ON BELLA'S FACE. Still in bed. Thinking.

BELLA (V.O.)
About three things I was absolutely positive. One, Edward was a vampire. She rises, goes to the mirror. Looks at herself, worry knitting her brow.

BELLA (V.O.)
Two, there was a part of him that thirsted for my blood. And three... As she moves past her window, something catches her eye, causing her to BANG into her desk. She looks back out...

BELLA'S POV - THE DRIVEWAY
Edward leans against his car, looking up at her with a small smile. She beams at the sight of him.

BELLA (V.O.)
... I was falling, unconditionally and irrevocably, in love with him.

72 OMITTED 72

73 EXT. OLYMPIC RAINFOREST - DAY (ANOTHER DAY) 73
Edward helps Bella balance-walk across an enormous fallen pine tree in the moss-covered forest.

BELLA
How long have you been like this?

EDWARD
Since nineteen-eighteen. That's when Carlisle found me.

She takes that in, it's a lot. But it stokes her curiosity.

BELLA
Where'd he find you?

EDWARD
In a hospital, dying of Spanish influenza. My parents had already died.

57.
FLASHBACK to CHICAGO HOSPITAL, 1918 – NIGHT

BELLA (V.O.)
What was it like?

EDWARD (V.O.)
The word excruciating comes to mind. But what Carlisle did was much harder... not many of us have the restraint to do that.

BELLA (V.O.)
Didn't he just... bite?

EDWARD
Not just. Our bite contains venom. And once we taste blood, a sort of... frenzy begins. It's almost impossible to stop.

BELLA (V.O.)
But Carlisle did.

EDWARD
First with me, then with his wife, Esme. He found her in a hospital, as well. The others followed.

BACK to PRESENT DAY

BELLA
Does someone have to be dying to become like you?...

Their CONVERSATION CONTINUES as we go to

74 EXT. RIVER'S EDGE - DAY (ANOTHER DAY) 74

They walk along a stunning coastline -- rugged black rocks, covered in bright green moss.

EDWARD
... No, that's just Carlisle. He would never do... this, to someone who had another choice.

BELLA
So Carlisle's the reason why you hunt animals, instead of people.

EDWARD
Not the only reason.

He stops, looks down at her, serious, with emotion...

58.
EDWARD
I don't want to be a monster.

She nods. Understands. He smiles.

EDWARD
We call ourselves vegetarians, by the way... For our kind, hunting animals is like living on tofu. It keeps you strong but isn't very satisfying.

Then abruptly, he whips past Bella. She turns to see him standing on a large rock in the river.

BELLA
Show off.

EDWARD
It's not that impressive, really. Anyone in my family can do this.

BELLA
Can they all read minds, too?

EDWARD
No, that's unique to me. But Alice can see the future.

BELLA
(fishing) Really? Bet she saw me coming a mile away.

She notes his change of mood as he slows, darkening.

EDWARD
Her visions are very subjective. The future can change.

He cuts off her questions by returning to shore, and continuing their walk.

75 EXT. CHARLIE'S HOUSE - TWILIGHT (ANOTHER DAY) 75

Water sprays from a hose as Bella and Edward wash her truck. A boom box PLAYS. He perches on top of the roof.

EDWARD
Come to my house tomorrow.

Bella looks up, aiming the hose badly - water ricochets off the cab and sprays in her face. He jumps down from the roof.

BELLA
Your house? With your family?
59.
He wipes down the dented front fender, then reaches under it and, with his bare hands, easily pops a large DENT out of the truck's body. She's too flustered to register it.

BELLA
But... what if they don't like me?

EDWARD
(laughing heartily) You're worried, not because you'll be in a houseful of vampires, but because you think they won't approve of you?

BELLA
I'm glad I amuse you.

But then his laughter dies, as he hears something.

BELLA
What is it?

EDWARD
A complication.

... as a BLACK CAR comes into view, and pulls up.

EDWARD
I'll pick you up tomorrow.

He heads to his car, eying the passengers in -

EDWARD'S POV - INT. BLACK CAR

Jacob, with his father, Billy, who's expression is intense. Anxious. SLOW MOTION as Edward locks eyes with Billy. Jacob looks questioningly at his father.

Bella watches Edward drive away, perturbed by the exchange. She forces a smile and goes to greet the visitors. Jacob sets up Billy's wheelchair and Billy climbs into it as-

BELLA
Come to visit your truck?

JACOB
Looks good. You got that dent out.

BILLY
Actually, we came to visit your flat screen. First Mariners game of the season. Plus Jacob here kept bugging me to see you again.

60.

JACOB
(mortified) Great, Dad. Thanks.

Jacob shoots his father an irritated look, just as the POLICE CRUISER pulls up. Charlie climbs out, holding two six-packs.

CHARLIE
Pale Ale.
Billy
(holds up a brown paper bag) Harry Clearwater's homemade fish fry.

Charlie smiles, pleased. He clicks on the game as they all head inside-

Billy
Any luck with the Waylon case?

Charlie
(darkening) Found a footprint out at the crime scene today. A bare, human footprint.

Billy seems disturbed but not surprised. Bella is horrified.

Bella
A person did that?

Jacob
A crazy person, walking around barefoot this time of year.

Charlie
Spread the word out at the rez, will ya? Keep the kids out of the woods.

Billy
Will do. (directed at Bella) Don't want no one else getting hurt.

Bella looks away from Billy, unnerved.

76 OMITTED 76

77 OMITTED 77

78 DREAM SEQUENCE - UNDERWATER 78

Bella floats near Edward, only their hands touching, but their bodies are nearing, so close, so sensual...

61.
Suddenly, Edward is yanked downward! Something has him, pulling him down...

SMASH TO:

79
INT. BELLA'S ROOM - ON BELLA - MORNING 79
-- as her eyes pop open... and relief sweeps over her as she realizes it was just a dream. But it haunts her...

80
EXT. OLYMPIC PENINSULA - ROAD - DAY 80
AERIAL SHOT of the forest as we sweep over its lush green expanse, to find Edward's Volvo speeding along, very fast. The Volvo finally turns off the paved highway and onto a long serpentine dirt road. FOLLOW THE CAR until, finally, it reaches a small meadow, in the center of which sits -

81
EXT. CULLEN HOUSE - DAY 81
A timeless graceful house. The Volvo pulls up and Bella climbs out, surprised.

**BELLA**
It's... wonderful.

**EDWARD**
You expected turrets, dungeons and moats?

**BELLA**
No... not moats.

He takes her hand. She girds herself. They head inside.

82
**INT. CULLEN HOUSE - LIVING ROOM - DAY 82**
Edward guides Bella into the large, bright house. Walls of glass look out on the river. Everything's open and white. Historical objects are tastefully placed throughout. HEAR Verdi's “La Traviata: Libiamo ne’ lieti calici” coming from another room. Bella is enraptured.

**BELLA**
It's so light and open.

**EDWARD**
Thanks to tinted windows... It's the one place we never have to hide.

We then notice CLANGING coming from the kitchen. Edward shakes his head.

**EDWARD**
I told them not to do this.

62.
**83 INT. CULLEN HOUSE - KITCHEN - DAY 83**
Verdi's opera BLASTS Bella and Edward who enter to find the kitchen in full swing. Dr. Cullen, Emmett, Rosalie, and ESME prepare elaborate platters of Italian pastas and antipasti.

Esme rolls out a pizza dough and fans tomatoes around it in an instant. Rosalie stirs a pot, disinterested.

Esme sees Bella and stops, emanating maternal warmth. Her heart-shaped face and billows of hair are reminiscent of the silent-movie era.

**ESME**
Bella. We're making Italiano for you.

**EDWARD**
This is Esme, my mother for all intents and purposes.

**BELLA**
Bon giorno?

**ESME**
Molto bene!

**DR. CULLE**
You've given us an excuse to use the kitchen for the first time. Hit pause...

PAN across brand new Williams-Sonoma cookware boxes to the corner --they're watching an ITALIAN COOKING SHOW on a TV. Emmett hits the DVD remote control.
ESME
I hope you're hungry.

BELLA
Oh, absolutely -

EDWARD
She already ate.

Bella shoots him a look, but something SHATTERS. Rosalie has thrown down a bowl and now strides out-

ROSALIE
Perfect.

63.
84 INT. LIVING ROOM (CONTINUOUS) - DAY 84
-- Bella exits behind Rosalie, trying to explain. The other's follow -

BELLA
I just assumed -- because you don't eat, you know..

ESME
Of course. That was very considerate of you.

EDWARD
(re: Rosalie) Ignore her. I do.

ROSALIE
Yes, let's keep pretending this isn't dangerous for all of us.

BELLA
I would never, ever tell anyone.

DR. CULLEN
(reassuring) She knows that.

EMMETT
The problem is, you two have gone public now, so...

ESME
Emmett.

ROSALIE
No, she should know. (to Bella) The entire family will be implicated if this ends badly.

BELLA
... Badly?

This hangs in the air, uncomfortably. Edward can't look at her.

BELLA
(realizing) Oh. Badly. Like, where I become a meal.

Emmett chokes back laughter. Edward grins. Wraps his arm around Bella. Even Esme has to chuckle. Rosalie, exasperated, heads back into the kitchen. Emmett shrugs, goes after her.

64.
ALICE (O.S.)
Hi, Bella!

ON THE BALCONY Alice leaps over the rail, holding a bouquet of wildflowers. Jasper follows her. She bounces forward to kiss Bella's cheek and hands Bella the wildflowers.

ALICE
I'm Alice. You do smell good.

EDWARD
Alice.

ALICE
It's alright, Bella and I are going to be great friends.

BELLA
(extend her hand) And you're Jasper, right?

JASPER
Pleasure to meet you.

But he shies away from her hand.

ALICE
(gently encouraging) You won't hurt her, Jasper.

He isn't so sure. Edward takes Bella's hand instead.

EDWARD
I'll give you a tour of the house.

ALICE
(with meaning) I'll see you soon.

Edward shoots Alice a look, which Bella catches before he guides her up the stairs. As they ascend, Bella takes in the eclectic ART PIECES from around the world, Ethiopian crosses, Dresden China, Asian scrolls. They reach -

THE LANDING - to FIND a wall of dozens of artistically arrayed silk squares with tassels. Bella looks closer.

BELLA
Graduation caps?

EDWARD
A private joke. We matriculate a lot.

BELLA
What a nightmare, repeating high school.

65.
EDWARD
True, but the younger we start out in a new place, the longer we can stay there.

She shivers at the thought of it, as they continue on...

85 INT. EDWARD'S ROOM - DAY 85

EDWARD
... and this is my room.

Bella enters to find a wall of glass doors open to a deck, with the river beyond. The rest is floor to ceiling CD's, vinyl, 8 track tapes, etc., with a sophisticated I-pod/stereo set up.

BELLA
So you're obsessed with music. But... (looking around) No bed?

EDWARD
No sleep.

BELLA
Ever?

EDWARD
No nightmares, no drool, no snoring.

She considers this, as she runs a hand along a wall of CD's, studying the titles.

EDWARD
Do you have any favorites?

BELLA
Depends. Alternative? Jazz? Sixties, seventies...

EDWARD

BELLA
I'd have to say... Debussy.

He looks at her, surprised, smiles.

EDWARD
My favorite, too.

Off their connection, he pulls out a CD and puts it on. A solo piano version of CLAIR DE LUNE begins to play.

66.

He moves to her, taking her hand, then he starts to turn her in a pirouette, dancing with her - but she breaks off and backs away.

BELLA
No dancing.

EDWARD
Ever?

**BELLA**
No tripping, no falling, no derision.

**EDWARD**
(mischievously) I can always make you.

**BELLA**
You don't scare me.

**EDWARD**
You really shouldn't have said that.

He grins, a low GROWLING SOUNDS in the back of his throat. She laughs and backs out the door, onto -

86 EXT. EDWARD'S ROOM - DECK (CONTINUOUS) 86
-- Bella backs up to the rail. Edward appears in the doorway, shifting into a half-crouch, about to pounce.

**BELLA**
Don't you dare -

Suddenly, she's airborne as he tackles her and they FLY OFF THE DECK... then she finds herself -
IN A TREE - in his arms. When she realizes where she is, she laughs, delighted. It's infectious, he laughs heartily, too...

**ESME**
She's brought him to life.

**DR. CULLEN**
He's been alone too long... but how... can it end well?

**ESME**
Alice has been wrong before.

67.

**DR. CULLEN**
Not often.

Esme turns to Dr. Cullen, gentle but absolutely firm.

**ESME**
Carlisle. Bella is what he wants. It will work out. Somehow.

Dr. Cullen smiles at her with love, then takes her hand as they look back out the window..

**EXT. TREE - SAME 88**

*Adinda Srikandi BR. Ginting : Politeness Based On Illocution In Twilight Movie, 2010.*
Edward looks Bella in the eye.

**EDWARD**
Trust me?

**BELLA**
In theory.

**EDWARD**
Then close your eyes.

She does, warily. He grips her more firmly, then LEAPS them to another tree like a flying squirrel! Then, again, to the TOP of another tree. He easily gets a foothold, while holding Bella.

**EDWARD**
Open.

She does... to the most astonishing bird’s eye VIEW of the valley, river, and the mountains beyond. CAMERA whirls around them allowing us a 360 degree view of their surroundings. Off Bella's intoxicated face...

CUT AWAY TO:

A89 EXT. HIGH SCHOOL - DAY A89

Jessica pops a volleyball in the air, doing practice serves. Angela takes a picture of her, then points her camera around, looking for another shot. Eric studies some fliers advertising the prom.

**JESSICA**
Monte Carlo? That's our prom theme?

**ERIC**
Gambling, tuxedos and --(ala Sean Connery) Bond. James -- ow!

-- as Jessica head-butts the ball which hits him in the face.

68.

**ANGELA**
Oh. My. God.

Angela, scanning for a shot, has frozen. Jessica and Eric SEE -

**BELLA AND EDWARD**
-- arriving together. All eyes on campus are turning to them, filled with curiosity, jealousy, envy.

**BELLA**
Everyone's staring.

**EDWARD**
Not that guy over -- yeah, he just looked. Off his rakish, but reassuring smile...

89

CLOSE ON A GERMAN SHEPHERD 89

Moving fast, tracking. INCLUDE CHARLIE holding the leash –

EXT. FOREST - DAY
--It's a hunting party; several dogs, half a dozen armed men.

CHARLIE
Guys, we got something-

The Deputies hurry to Charlie. They gather around-
A FOOTPRINT. The dogs start pulling them in a certain direction. As the posse takes off at a sprint-

UNKNOWN POV - ON CHARLIE, FROM A DISTANCE
We watch Charlie and the posse move away... REVERSE to find -
JAMES - ATOP A KNOLL, WATCHING THEM
Laurent stands next to him. Victoria jogs up.

VICTORIA
They took the bait.

JAMES
By tomorrow they'll be half way to Winnipeg.

Victoria lasciviously grabs James' shirt. Pulls him to her.

VICTORIA
I love when men chase me.

69.
He grins, then starts taking off her clothes. They pull each other toward the woods with carnal lust. It barely registers with Laurent, who continues to watch the posse with concern.

90 EXT./INT. FORKS COFFEE SHOP - LATE AFTERNOON 90
Bella hurries toward the entrance, trying to keep the joy on her face in check... with minimal success. Outside the door, she passes Mike, hanging out with several of his basketball TEAMMATES.

MIKE

She shrugs, non-committal, but can't entirely hide a smile, as she hurries inside to Charlie's table and slides in.

BELLA
Sorry I'm late. Biology project.

Cora sets a top sirloin steak in front of Charlie, and plate of seafood in front of Bella.

CHARLIE
Ordered you the seafood combo.

BELLA
Order one for yourself next time. You should cut back on the steak.

CHARLIE
I'm healthy as a horse.

**CORA**
(concerned) Say Chief, boys want to know, you find anything down by Queets River today?

Charlie's aware of the LOGGERS at the counter listening, too. He frames his answer carefully to keep everyone calm.

**CHARLIE**
The suspect's moving east. Kitsap County Sheriff is taking over from here. They're putting extra guys on.

**CORA**
Hope they catch him fast.

She moves off, with a measure of relief. Charlie and Bella pass each other the salt, butter for bread, etc., with an easy rhythm now.

**CHARLIE**
Your friends are flagging you.

70.
She turns to see Mike and the guys horsing around outside, straws in their noses, making faces at her. She smiles.

**CHARLIE**
It's okay you wanna join them. I'm just gonna turn in early anyway.

**BELLA**
Yeah, me, too.

**CHARLIE**
It's a Friday night. Go out. The Newton boy's got a big smile for you. Nice family, the Newtons.

**BELLA**
He's just a friend.

**CHARLIE**
None of the boys in town interest you?

**BELLA**
We're not really going to talk about boys, are we?

**CHARLIE**
Just... you should be around people. I leave you alone too much.

**BELLA**
(with genuine affection) I've never minded being alone. Guess I'm a lot like my dad that way.

Charlie smiles. These two have come a long way. Cora returns-

**CORA**
Berry cobbler, two forks.

---

She sets it between them. Off them, both reaching for forks...

91 INT. BELLA’S ROOM - NIGHT 91
Bella, dressed for bed, looks out the window as she talks on the phone with Rene. Bella’s euphoria still lingers in her eyes...

BELLA
So spring training's going well?

INTERCUT WITH:

92 INT. CAFE - NIGHT 92
Rene talks on her cell. Phil is in the background, post-batting practice, chowing down with a couple of teammates.

71.
RENE
Phil's working hard. We're looking around for a house to rent, in case it becomes permanent. You’d like Jacksonville, baby.

BELLA
Actually, Forks is kind of growing on me.

RENE
(stops, knows there's more) Could... a guy have something to do with that?

BELLA
(small smile)Maybe...

RENE
Tell me everything! Jock? Indie? Bet he's smart. Is he smart?

BELLA
(trying to avoid lies) Well... he is kind of a history buff.

-- this as she turns to find -
EDWARD LYING ON HER BED, smiling. She nearly drops the phone.

BELLA
I, uh... have to go.

RENE
No way, we gotta talk boys. Are you being safe?

Edward shoots her a look, he heard that. She's mortified.

BELLA
I'll call you later, Mom.

STAY ON BELLA who hangs up.

BELLA
How did you get in here?

EDWARD
The window. As always.

**BELLA**
You've been here before?

**EDWARD**
What else is there to do at night?

72.
She pushes him. He grabs her hand and playfully pulls her onto the bed, wrestling as

**BELLA**
You're a peeping Tom! Perv!

**EDWARD**
Shh! The Chief will hear you!

But the electricity of their physical contact quickly overwhelms them, their laughter quieting. He studies her face.

**EDWARD**
I just... like watching over you.

He raises his fingers to her lips, sending a thrill up her spine.

**EDWARD**
There's something I'd like to try.

She nods, bedazzled by him. He takes her face in his hands, hesitates to test himself, then he softly kisses her...

What neither of them is prepared for is her response. Her breath comes in a wild GASP. Her fingers knot in his hair, clutching him to her. Lips part as she breathes his scent...

Then his hands gently, but forcefully push her face back. She opens her eyes to see that his eyes are wild, his jaw clenched.

**BELLA**
(mortified) Oh... I'm... oh.

He relaxes slightly, looking at her blushing face.

**EDWARD**
I'm stronger than I thought.

**BELLA**
Wish I could say the same. I'm so embarrassed.

**EDWARD**
Don't be. But we have to be careful. (serious) I can never lose control with you. Ever.

She nods, then carefully lies on his chest. He wraps his arms around her. Off the two of them...

93 INT. CHARLIE'S HOUSE - LIVING ROOM - LATE AFTERNOON 93
Bella enters to find Charlie cleaning a rifle. He starts to say hello but she just blurts out --

73.

**BELLA**
I have a date with Edward Cullen.

He suddenly looks like he's having an aneurysm.

**CHARLIE**
He's too old for you.

**BELLA**
We're both juniors. I thought you liked the Cullens.

**CHARLIE**
And I thought you weren't interested in any of the boys in town.

**BELLA**
Edward doesn't live "in town." And it's in the early stage and --whatever, he's outside right now.

**CHARLIE**
Now? He's out there?

**BELLA**
He wants to meet you. Officially.

**CHARLIE**
Good.

He cocks the rifle in mock-seriousness.

**BELLA**
Be nice, okay? He's... important.

Charlie gives his daughter a reassuring nod... then she opens the door to REVEAL Edward in a parka and gloves.

**EDWARD**
Chief Swan. I wanted to formally introduce myself. I'm Edward.

Edward extends his hand. Charlie takes it, but grunts a hello, resisting him.

**EDWARD**
I won't keep Bella out late tonight. We're just going to go play baseball with my family.

**CHARLIE**
Bella's going to play baseball?

Bella's equally surprised, but hides it.

74.

**EDWARD**
Yes, sir, that's the plan.

**CHARLIE**
Well. More power to you, I guess.

**EDWARD**
(looks him in the eyes) She'll be safe with me, sir, I promise.

As Edward exits... Charlie holds Bella back.

CHARLIE
(sotto) You got that pepper spray?

BELLA
Dad.

94 EXT. CHARLIE'S HOUSE - LATE AFTERNOON 94

Edward and Bella climb into a massive JEEP parked in the drive.

EDWARD
(amused) Your father thinks you should go to an all-girl's school.

BELLA
No fair, reading Charlie's mind.

As they climb in the Jeep, Bella notices a baseball bat -

BELLA
And since when do vampires like baseball?

EDWARD
It's the American pastime. Plus, there's a thunderstorm coming. It's the only time we can play. You'll see why.

95 EXT. CLEARING IN WOODS - TWILIGHT 95

Storm clouds gather in the sky as Bella and Edward pull up in the Jeep. She takes in a rough baseball diamond, set into an enormous field in the lap of the Olympic peaks. Esme and Emmett come to greet Bella.

ESME
Good thing you're here. We need a umpire.

EMMETT
(big crooked grin) She thinks we cheat.

75.

ESME
I know you cheat. Call 'em as you see 'em, Bella.

WHIP PAN to Alice on the Pitcher's Mound.

ALICE
It's time.

-- Just as a deep RUMBLE of thunder shakes the forest.
BEGIN MONTAGE - THE GAME


-- ROSALIE SMASHES the ball with the aluminum bat. It CRACKS like thunder -- and is followed directly by real THUNDER.

BELLA
(to Esme) Now I get why you need the thunder.

The ball SHOOTS like a meteor deep into the forest, rocketing through the trees. Edward disappears after it.

BELLA
That has to be a home run.

ESME
Edward's very fast.

Rosalie darts around the bases, almost a blur -- Edward races out of the forest with the ball and WHIPS it to home plate. WHAP! Esme catches it a millisecond before Rosalie slides in.

BELLA
Yer out?

Esme nods... Amazed, Bella watches as DR. CULLEN hits a line drive. Edward and Emmett race for the catch, DIVING 15 feet and COLLIDING with such might that it sounds like enormous boulders falling. They miss the ball -- Dr. Cullen is safe!

JASPER WHACKS the next pitch -- deep into the forest. But before Edward can chase it, Alice suddenly GASPS.

ALICE
Stop! I didn't see them...

They all stop. Edward is immediately at Bella's side. The family instantly gathers at home plate.

ALICE
They're traveling so quickly-

ROSALIE
You said they left the county --

ALICE
They did, but then they heard us... (looking at Edward) And changed their minds.

EDWARD
(to Bella) Put your hair down-

ROSALIE
Like that'll help. I could smell her from across the field.

Edward ignores Rosalie as he arranges Bella's hair.

EDWARD
I shouldn't have brought you here. I'm so sorry.
She'd ask why, but suddenly, they all turn as one toward -  
THE EDGE OF THE FOREST  
There's a faint rustle... then James, Victoria and Laurent emerge. As they near, Bella SEES their bare feet, then the deep BURGUNDY of their eyes. Laurent holds up the baseball.

**LAURENT**  
I believe this belongs to you.

He tosses the ball (his casual toss is still blindingly fast) to Dr. Cullen who easily catches it and smiles politely.

**DR. CULLEN**  
Thank you.

**LAURENT**  
Could you use three more players?

**DR. CULLEN**  
Of course.

**LAURENT**  
I'm Laurent. This is Victoria. And James.

**DR. CULLEN**  
Would you like to bat first?

Laurent picks up a bat. The Cullens take the field. Dr. Cullen is catcher, Edward is on first, with Bella behind him, near the Jeep.

77.  
Bella sees that Edward's eyes are locked onto James. Laurent is at bat first.

**DR. CULLEN**  
I'm afraid your hunting activities have caused something of a mess for us.

**LAURENT**  
Our apologies. We didn't realize the territory had been claimed.

**DR. CULLEN**  
Yes, we maintain a permanent residence.

The three newcomers exchange a look of surprise.

**LAURENT**  
Really? Well, we won't be a problem any more.

**VICTORIA**  
The humans were tracking us, but we led them East-

Jasper pitches the ball -- Laurent SLAMS it -- but Alice is up a tree as a flash and the ball slams into Alice's hand with a THWAP. Laurent is pissed, but James smiles ever so slightly, delighted at the discovery of worthy opponents.

James is up next and he POWER-SLAMS IT with AMAZING FORCE... He runs past first, past Edward, past Bella...

CLOSE ON BELLA -- IN SLOW MOTION as the wind from the ball ruffles her hair,
carrying her scent, which floats to -JAMES -- who suddenly SCREECHES to a halt. His head WHIPS around at her and he lurches into a crouch, his nostrils flaring, excitedly, eyes locked on Bella.

**JAMES**
You brought a snack.

**EDWARD** springs in front of Bella, baring his teeth. A truly menacing, feral SNARL rips from his throat. James GROWLS back.

**OVERHEAD SHOT:** in a flash, the Cullens rush into position behind Edward -- Laurent and Victoria line up behind James.

**DR. CULLEN**
The girl is with us.

78.

**LAURENT**
(trying to defuse situation) We won't harm her.

**EMMETT**
(hungry for battle) Just try it.

**DR. CULLEN**
I think it best if you leave.

**LAURENT**
Yes, I can see the game is over. We'll go now. James?

But James' eyes don't leave Edward's. Laurent puts a hand on James' shoulder, and finally, James backs into the woods with his cohorts, disappearing. Once they're gone, Esme immediately gathers up the bats--

**DR. CULLEN**
Get Bella out of here. We'll follow them.

Dr. Cullen, Jasper and a resentful Rosalie race off after the three vampires. Edward scoops Bella up as we-

**SMASH TO:**

**EXT. BASEBALL FIELD - ON THE JEEP - LATE TWILIGHT 96**
Edward whips Bella into the Jeep and straps her in --

**EDWARD**
James is a tracker. I saw his mind. The hunt is his obsession, and my reaction set him off --

-- The tires spin as Edward WHIPS the jeep around-

**EDWARD**
-- We're a large clan of strong fighters all protecting one vulnerable human. (dark with disgust) I just made this his most exciting game ever.

Bella blanches with the dawning realization of what she has just wrought up on them all as...

**THE JEEP CAREENS DOWN THE DIRT MOUNTAIN ROAD**
A jolting, death defying ride, SPLASHING through creeks, until they reach -
79.

97 EXT. MOUNTAIN ROAD - NIGHT 97
THE JEEP speeds wildly down the road.

EDWARD
The first place he'll go is your house. He'll track your scent there.

BELLA
(horrified) What?!? Charlie's there. He's in danger because of me. Because of us!

EDWARD
(calmingly) Then we'll lead the tracker away from him. Somehow.

He angrily WHIPS around a bend, MUD FLYING

98 INT. CHARLIE'S HOUSE - LIVING ROOM - NIGHT 98
Charlie watches a baseball game on T.V. as the door suddenly BURSTS open to reveal Bella, crying, and Edward, devastated-

BELLA
I said, leave me alone!

EDWARD
Bella, don't do this. Just think about it, please-

BELLA
Get out! It's over.

She SLAMS the door. Charlie has risen, baffled, concerned.

CHARLIE
Bella? What happened?

BELLA
I have to get out of this place. Out of Forks. I'm leaving. Now.

Bella runs upstairs. Charlie hurries after her-

99 INT. BELLA'S BEDROOM - NIGHT 99
Bella slams the door behind her. REVEAL Edward's already there, pulling things from her drawers and shoving them into a duffle faster than humanly possible. Bella leans against the door.

80.

BELLA
(a pained whisper) I can't hurt him.

Edward gives her a look, you have to. There's a KNOCK.
INTERCUT Charlie on the other side. It's agony for both of them.

CHARLIE
Bells. Did he hurt you?
BELLA
No, Dad.

CHARLIE
Then what? Did he break up with you?

BELLA
I broke up with him.

CHARLIE
I thought you liked him?

BELLA
That's why I have to leave. I don't want this. I want to go home.

EDWARD
(whispering) I'll be in the truck.

And he disappears out the window. Bella gathers strength to continue her performance. She opens the door to reveal Charlie. He follows as she carries her duffle and truck keys into -

100 INT. CHARLIE’S HOUSE - STAIRS (CONTINUOUS) - NIGHT 100
Bella charges down the stairs -- Charlie follows.

CHARLIE
Your mother's not even in Phoenix.

BELLA
She'll come home. I'll call her from the road.

CHARLIE
You can't drive home now. I'll take you to the airport in the morning.

BELLA
I want to drive. I need time to think. I'll pull into a motel in a few hours. I promise.

She heads down the stairs. Charlie follows...

81.
101 INT. CHARLIE’S HOUSE - LIVING ROOM (CONTINUOUS) - NIGHT 101
Bella reaches the ground floor with Charlie on her heels. She's almost to the door but Charlie blocks her.

CHARLIE
Bells, I know I'm not around much, but I can change that. We can do more things together.

She takes a breath, hating herself for what she's about to say. . .

BELLA
Like watch more baseball on the flat screen? Or go to the Coffee Shop? Same people, same steak, same berry cobbler every night? That's you, Dad. Not me.

This hits Charlie hard. She can barely stand it, heads down the stairs, as he takes a second to recover...

**CHARLIE**

Bella... I just got you back.

Which breaks Bella's heart... and forces her to deliver the final blow.

**BELLA**

And if I don't get out now, I'm going get stuck here like mom did.

Charlie is stunned, wounded. She takes advantage of his shock, pushing past him out the door.

102 EXT. CHARLIE'S HOUSE - NIGHT 102

Bella exits, heads to her truck. Fresh tears spring to her eyes.

ANGLE ON THE WOODS

Trees, branches... and a pair of DEADLY EYES. James. He watches from a distance as Bella pulls out. The truck moves off... and so does James, leaving Charlie alone with his pain, staring out the window.

103 INT. BELLA'S TRUCK - NIGHT 103

Bella drives, wiping tears away. Suddenly Edward is outside the car, near Bella's window.

82.

**EDWARD**

He'll forgive you.(off Bella's startled look) Slide over...

Bella slides over to the passenger side as Edward opens the door, sliding in, and takes the wheel. Bella slumps.

**BELLA**

His face... I said the same words my mother used when she left him.

**EDWARD**

It was the only way he'd let you go.

Edward FLOORS it.

**EDWARD**

Your father's safe now, Bella. The tracker is following us-

Suddenly, BOOM! - a dark figure LEAPS onto the bed of the truck. Bella SCREAMS.

**EDWARD**

It's alright. It's just Emmett. Alice is in the car behind us.

She catches her breath. It kills him to see her so frightened. She looks out the window as they drive through town...

104 BELLA'S POV - EXT. FORKS COFFEE SHOP (CONT) - NIGHT 104

The small, insulated town passes by in SLOW MOTION... INSIDE we SEE Mike, Jessica, Eric and Angela laughing, flirting, innocent, hopeful...

105 EXT. CULLEN HOUSE - NIGHT 105

Edward, Emmett and Alice rush Bella from the truck to the house... but freeze when the door opens and Laurent exits. They immediately take defensive positions but Dr. Cullen appears.
DR. CULLEN
He came to warn us. About James.

They back down slightly. Laurent address Dr. Cullen.

LAURENT
I've grown tired of his games. But he's got unparalleled senses. Absolutely lethal. I've never seen anything like him in three hundred years ... And the woman, Victoria, will back him. Don't underestimate her.

Dr. Cullen nods thanks. Laurent looks at Edward, apologetic.

LAURENT
I'm truly sorry for what's been unleashed here.

And he moves off, disappearing into the woods...

106 INT. CULLEN HOUSE - FOUR CAR GARAGE - NIGHT

The side door BURSTS OPEN as Edward and the Cullens enter, followed by Bella. The lights flip on to reveal a pristine garage; the Volvo, the red BMW, a black Mercedes sedan, an SUV.

Everyone but Rosalie springs into action, opening cupboards for supplies - cell phones, extra batteries, maps, portable GPS units, changes of clothes, cans of gasoline, etc. As they load up the vehicles -

JASPER
I've had to fight our kind before. We're hard to kill.

EDWARD
But not impossible. We'll tear him up

EMMETT
(with bloodlust) We'll rip him apart with our hands, then burn the pieces-

DR. CULLEN
I don't relish killing another creature. Even a sadistic one like James.

ROSALE
If he doesn't get to one of us first.

BELLA
(horrified) This is insane. You can't put yourselves in danger like this - for me.

ROSALE
Too late.

Edward shoots Rosalie a look, but he grabs two sets of keys off a hook, throwing one set, lightning fast, to Dr. Cullen-

EDWARD
I'll run Bella south, while you lead tracker away -
DR. CULLEN
No, Edward -- the tracker thinks you won't leave Bella. He'll follow you.

ALICE
I'll go with Bella. Jasper and I will drive her south. (facing him) I'll keep her safe, Edward.

Edward agonizes. Frustrated. Alice steps forward.

EDWARD
(studies her, torn) Can you keep your thoughts to yourself?

She nods. An unspoken agreement. Edward finally surrenders his keys to Alice. Then he opens one of Bella's suitcases, pulling out clothes, tossing them to-

EDWARD
Esme, Rosalie, put these on so the tracker will pick up Bella's scent.

ROSALE
(dropping the clothes) Why should I? What is she to me? Just a danger you've inflicted on us-

DR. CULLEN
(spinning on her) Rosalie. Bella is with Edward. She's a part of this family now. And we protect our family.

She glowers, but picks up the clothes. Dr. Cullen hits the door opener and the massive METAL DOORS roll open. Dr. Cullen squeezes Edward's shoulder before he and Esme climb into the SUV. Everyone finishes loading up, climbing in cars Amid this, Edward and Bella take a moment together.

BELLA
If any of you get hurt because of me-

EDWARD
We won't, there are five of us, two of them. When it's done, I'll come get you.

He pulls her closer, looking into her eyes.

EDWARD
You're my life now.

85.
They drink each other in, possibly for the last time... as the SUV PEELS out, WIPING THE FRAME.-

107 EXT. HIGHWAY, PACIFIC NORTHWEST - DAWN 107
The sun begins to rise on the empty road as a sleek, black MERCEDES SEDAN with dark tinted windows BLASTS through frame -

108 INT. MERCEDES - SAME 108
Jasper drives, Alice in the passenger seat. Bella is in the back, her eyes red from crying. She talks on her cell phone -

BELLA
Mom, it's me again. You must have let your phone die. Anyway, I'm not in Forks anymore

but I'm okay. I'll explain when you call.

She hangs up, then faces back out the window, watching the green, misty Olympic Peninsula speed past. Off Bella's face -

A SERIES OF DISSOLVES THROUGHOUT THE DAY, THEN THE NIGHT -- show us the landscape as it changes from dark green forests to stretches of grassy hillsides, to drier, browner surroundings, until night falls and headlights flash by us. Finally, we land in...

109 OMITTED 109

110 EXT. FOREST, OLYMPIC PENINSULA - DAY 110
TREES BLOW PAST US at a blinding speed as we track Edward, Rosalie, and Emmett who dart in and out of frame, blasting through the misty woods, Edward, the fastest, in the lead. Edward stops, trying to read his enemy's thoughts. Rosalie tears a tiny swatch of her shirt, leaves it on a FLOWERING MAPLE TREE. And then they're gone.

111 OMITTED 111

112 EXT. ANOTHER PART OF THE WOODS - DAY 112
Esme and Dr. Cullen crouch atop a hill, looking down at the river. In the distance, below, they SEE -

THEIR POV - ON THE LAKE - VICTORIA jogs into view. She then looks in their direction. Once Dr. Cullen and Esme are assured she has their scent, they continue over the hill's crest.

113 OMITTED 113

114 EXT. FOREST, OLYMPIC PENINSULA - DAY 114

James blasts past the FLOWERING MAPLE -- then stops, backtracks to the tree, finds the tiny swatch of fabric. He starts off again...but stops, smells the fabric. Something's not right. He runs back in the opposite direction... Uh oh...

SMASH TO:

115 INT. SCOTTSDALE HOTEL - BEDROOM - LATE AFTERNOON 115
ON BELLA'S FACE: her eyes pop open. She's lying atop a bed, fully clothed. She rises, reorienting.

116 INT. SCOTTSDALE HOTEL - LIVING ROOM - LATE AFTERNOON 116
The blinds are pulled. Alice and Jasper stare blankly at a T.V. set. Several plates of food crowd a table. Alice looks up as Bella enters, looking at her cell phone.

BELLA
I wish he'd call.

ALICE
You should eat.

But Bella ignores the food. She sits heavily.

BELLA
They could get hurt. It's not worth it.

JASPER
(insistent) Yes. It is.

She's taken aback. It's the first time he's engaged with her.

JASPER
Edward's changed since he found you. And none of us want to look into his eyes for the next hundred years if he loses you. (he looks forward again) It's worth it.

Suddenly, Alice REELS. Jasper goes to her, Bella follows.

JASPER
What do you see?

ALICE
(with deep worry) The tracker. He just changed course...

Jasper quickly sets a pad of paper and pencil in front of her.

87.

JASPER
Where will it take him, Alice?

PUSH IN ON ALICE’S FACE as we-

FLASH POP TO - JAMES

A disorienting vision of him standing in a room full of...

ALICE
Mirrors. It's a room of mirrors.

Alice begins to draw at HYPER SPEED, closing her eyes, trying to see it clearly.

BELLA
How do the visions work? Edward said they weren't always certain.

JASPER
She sees the course people are on, while they're on it. If they change their minds, the visions change.

Bella looks over Alice's shoulder to see the drawing.

BELLA
So the course James is on now will lead him to... a ballet studio?

ALICE
(looks up at her) You've been here?

BELLA
No. I don't know. I used to take ballet lessons as a kid. The school had an arch like that.

JASPER
Was your school here in Phoenix?
BELLA
Yeah, around the corner from my house. But I haven't been there in ten years.

JASPER
Do you have any reason to go now?

BELLA
No. Hell, no. I hated the place.

Alice and Jasper share a look, trying to figure this out. Suddenly, Bella JUMPS as her cell phone RINGS. She picks it up. Sees the caller I.D. and exhales relief. She answers.

88.
BELLA
Edward. Are you alright?

INTERCUT WITH:

117 INT. JEEP/EXT. WASHINGTON ROAD - DAY 117
Dr. Cullen drives the Jeep, fast, Emmett in the back, Edward in the passenger seat on his cell phone.

EDWARD
I'm coming to get you. (hates having to say this) We lost the tracker. The woman is still in the area. Rosalie and Esme are protecting your father.

BELLA
(sinking) This is my fault. You warned me, but I didn't think. I just...

EDWARD
Bella, we're in too deep. We can't change how we feel...

BELLA
No... we can't. (then) When will you get here?

EDWARD
In a couple hours. Then you and I will go somewhere. Together. The others will keep hunting. (then, determined) Bella, I swear to you, I'll do whatever it takes to make you safe again.

Off Bella, her eyes welling...

18 EXT. SCOTTSDALE HOTEL - DAY 118
SEE Alice in the lobby, settling the bill. Jasper loads up the car out front.

119 INT. SCOTTSDALE HOTEL - BEDROOM - DAY 119
Bella gathers her things, then her phone RINGS again.

INSERT CALLER I.D. -It reads “HOME.” Bella answers -

BELLA
Mom, I'm so glad you got my --

89.
RENE (O.S.)
(panicked) Bella? Bella? Where are you?

BELLA
Calm down, Mom. Everything is fine, okay? I'll explain every -

HEAR RUSTLING on the line, as if Rene dropped the phone.

BELLA
... Mom? Are you there?

Then Bella HEARS a voice that sends a chill down her spine -

JAMES (O.S.)
Nice house you have here. Not the best on the block, but comfortable.

INTERCUT WITH:

120 INT. RENE'S HOUSE, PHOENIX - DAY 120

VERY CLOSE ON JAMES, his sinister eyes and vicious smile.

JAMES
I was prepared to wait for you. But then Mom came home after she received a very worried call from your Dad. It all worked out quite well.

Bella's eyes are wild with fear.

JAMES
I must say, Forks High School doesn't protect its students' privacy very well. It was just too easy for Victoria to find your previous address.

RENE (O.S.)
Bella? Bella?...

BELLA
Leave my mother out of this.

JAMES
You're protective of her. That's nice. You can still save her. But you'll need to get away from your friends. Can you do that?

BELLA
I... don't think so.

90.

JAMES
If your mother's life depends on it?

Bella is terrified, but there's no choice here.

BELLA
Where should I meet you?

James grins as he fingers a PHOTO of Bella that's attached to the refrigerator with a magnet. It's the same photo Charlie has of her, age 7, in a tutu, sitting on the floor.

JAMES
The old ballet studio around the corner. And I'll know if you bring anyone along. Poor mommy would pay the price for that mistake. (sniffs the air) She smells like you. Delicious.

STAY ON BELLA as she hangs up, panicked. She starts flinging open drawers, searching for a weapon - a pen, a sewing kit. Useless. Then she remembers... Her purse. She dumps out the contents, and FINDS the pepper spray Charlie gave her. She clings to it, her only protection now.

121 OMITTED 121
122 OMITTED 122
123 OMITTED 123
124 OMITTED 124
125 OMITTED 125
126 OMITTED 126
127 INT./EXT. SCOTTSDALE HOTEL - TWILIGHT - DRIVING
Bella walks through the lobby, scanning for Jasper and Alice. She spots them outside under the porte cacher, loading the Mercedes, deep in a heated discussion. She slips out the opposite door, rushes toward a Taxi and jumps in, closes the door. The DRIVER is an elderly woman with a hacking COUGH.

BELLA
(taking a breath for courage) 8th and Palo Verde, please.

The taxi pulls out. Bella watches the hotel disappear. Off her FACE IN THE REAR WINDOW...

91.
BELLA (V.O.)
I've never given much thought to how I would die...

128 EXT. SCOTTSDALE HOTEL - NIGHT - BELLA'S POV
Once again, we see the polished malls, the manicured cactus gardens. All empty for the night.

BELLA (V.O.)
But dying in the place of someone I love seems like a good way to go..

129 OMITTED 129
130 OMITTED 130
131 EXT. MIMI'S SCHOOL OF DANCE - NIGHT
Bella climbs out of the taxi. It pulls away, leaving her on the curb facing the deserted building. Bella twirls her mother's ring around her finger, then reaches for the pepper spray.

BELLA (V.O.)
I can't bring myself to regret the decisions that brought me face to face with death...

they also brought me to Edward.

She slips the pepper spray into her jeans pocket. She wraps her purse strap around her wrist. She takes a breath, approaches the school. Peers in the windows. The blinds are drawn. But from inside, we HEAR a faint sound...

**RENE (O.S.)**

Bella? Bella?

It's time. Bella goes to the front door. It's unlocked.

132 OMITTED 132

133 INT. MIMI'S SCHOOL OF DANCE - STUDIO - NIGHT 133

Bella cautiously enters this grand, empty room of mirrors. A ballet bar wraps around the walls --

**RENE (O.S.)**

Bella, where are you?

Bella whirs, trying to find its source. She follows the sound to a cleaning supply CLOSET. She opens the door to FIND - A T.V. - ON SCREEN A VIDEO PLAYS - Bella, age 7, hides in the very closet the T.V. is in now. Little Bella looks up at us.

92.

**RENE (O.S.)**

Don't you want to dance, baby?

Little Bella shakes her head stubbornly. The frame jiggles as Rene hands someone the camera. Rene, ten years younger, appears on screen and kneels next to Bella.

**BELLA**

Everyone makes fun of me.

**RENE**

But you're a wonderful dancer.

**BELLA**

Mom, I suck.

LAUGHTER behind Bella. She spins, trying to locate James in the mirrors.

**JAMES**

That's my favorite part. Stubborn child, weren't you?

Bella's face flushes with rage... and relief.

**BELLA**

She's not here.

**JAMES**

Sorry. But you really made it too easy.

Visible in the mirror, he sighs, disappointed. Then he steps up next to her and points a VIDEO CAMERA at Bella.

**JAMES**

So to make things more entertaining, I'm going to make a little film of our time together. Borrowed this from your house. Hope you don't mind. (turns it on)And... action!

Bella FLINGS her purse at him, and runs for the door.

JAMES
Excellent! An escape attempt.

Suddenly, he's right behind her. She freezes.

JAMES
It'll break Edward's little heart.

He smells her hair. Touches her throat.

BELLA
Edward has nothing to do with this.

93.

JAMES
He will. His rage will make for more interesting sport than his feeble attempt to protect you.

He's having too much fun to notice --the peppers spray in her hand. She spins around and sprays him. Then she runs, as James REELS back briefly. But he leaps over her and lands RIGHT IN FRONT OF HER. Amused, he flings her across the floor like a bowling ball. She SMASHES hard into a mirrored column. James captures it on film.

JAMES
Beautiful! Very visually dynamic. I chose my stage well.

He advances toward her.

JAMES
Still stubborn, aren't you? Is that what makes you special? Because frankly, I don't see it.

He inhales as if he can taste her already-

JAMES
Too bad he didn't have the strength to turn you. Instead, he kept you this fragile little human. It's cruel, really.

James flips on the camera, but the lens is coated with pepper spray. He tries to wipe it off.

JAMES
Well done! You've succeeded in annoying me.

He STOMPS on her shin! HEAR her tibia SNAP! Bella SCREAMS in agony.

JAMES
Tell Edward how much it hurts.

Abruptly, the camera is in her face-

JAMES
Tell him to avenge you.
BELLA
No! Edward, don't...

94.
James inhales as her blood pools. He leans in, hungry. Bella, half-conscious, watches him turn the camera on his own face-

VIDEO CAMERA'S POV - ECU ON JAMES' FACE

JAMES
Cut! The end.

Suddenly -- JAMES IS KNOCKED OUT OF FRAME!

He rises to find himself face to face with Edward. James CHARGES Edward, forcing him up against a column.

JAMES
You're alone... because you're faster than the others. But not stronger.

James SMASHES Edward's face into the mirror until it cracks.

EDWARD
I'm strong enough to kill you.

Edward FLINGS James backwards -- SMASHING through a freestanding mirror -- into the doorway. He scoops Bella up and leaps toward the balcony exit door -- when suddenly he and Bella are JERKED downward.

James YANKS Edward violently onto the floor -- KNOCKING Bella out of his arms -- as James FLINGS Edward up into the top window -- EMBEDDING him in the casement and bricks. James crouches beside Bella. He grabs her HAND - Looking directly at Edward with a sinister grin -- he SINKS HIS TEETH into Bella's hand! She SCREAMS in agony.

Edward's rage ERUPTS -- he climbs out of the window casement and SUICIDE-DIVE-BOMBS James, savagely PLOWING him through the floorboards.

ON BELLA -- as the venom travels through her veins.

BELLA'S POV - dark figures twist and fight, in and out of focus. Her eyes suddenly POP OPEN to see the EXPLOSIVE RAW REALITY of James KICKING Edward, delivering death blows when --

Suddenly Edward's hand SHOOTS UP and GRABS James' ankle. Edward ROARS up to his feet and SWINGS James around like a baseball bat, SMASHING him into mirror after mirror. James is battered, beaten. Bella moans -- and the sound of her pain slices through Edward. In an animalistic fury, Edward BITES OFF a piece of James' flesh ...

95.
WHIP PAN from Bella's horrified face to DR. CULLEN --now standing beside Edward, placing a hand on his son's shoulder. Edward turns to see his father -- and EMMETT, JASPER, and ALICE, dropping down from the balcony.

Edward's expression changes -- he realizes he's gone too far. He backs off as his siblings crouch into attack mode and LUNGE at James like a pack of animals.

Dr. Cullen rushes to the injured Bella who SCREAMS again in pain. Edward dashes toward her --

BELLA'S POV -ON THE THREE CULLEN SIBLINGS, going in and out of focus... it almost looks like a tribal dance as they rip out the floorboards and build a fire... it's like a funeral pyre as they rip James apart, throwing limbs into the fire..

BACK ON BELLA -- as Edward reaches her side. Dr. Cullen works fast to assess her wounds, focusing on a massive bleed from her leg. But clearly her hand hurts the most. She writhes in pain.

INTERCUT BELLA'S DISORIENTED POV WITH THE CHAOTIC REALITY:

Dr. Cullen applies pressure to the gash on her thigh --

DR. CULLEN
Her femoral artery's been severed. She's losing too much blood -

BELLA
It's on fire! My hand!

EDWARD
Venom --

DR. CULLEN
(working on Bella) You have to make a choice. Either let the change happen

EDWARD
No!

BELLA'S POV -ALICE appears behind Edward, fuzzy, indistinct.

ALICE
It's going to happen. I've seen it -

EDWARD
It doesn't have to be that way.

DR. CULLEN
Alice, find me a tourniquet. A rag, a shirt.

Alice holds her nose and avoids the blood as she rips the sleeve off her blouse and kneels to aid Dr. Cullen.

BELLA
It's burning!

EDWARD
What's the other choice? You said-

DR. CULLEN
(to Alice) Tighter, above the knee-

EDWARD
Carlisle.

DR. CULLEN

You can try to suck the venom out.

**EDWARD**
I -- won't be able to stop-

**DR. CULLEN**
Find the will to stop. But choose, she only has minutes left.

Edward looks down at Bella, thrashing in pain. Finally, Edward takes her hand. She tries to pull it away.

**EDWARD**
It's alright, Bella. I'll make it go away.

He looks at her - then starts to suck the venom from her hand. They never take their eyes off one another, the connection palpable, intense...

**CLOSE ON BELLA'S EYES** -wild with pain. But subsiding...

**CLOSE ON EDWARD'S EYES** -the frenzy has begun. He sucks harder. Hunggrily. Anguished, he wants to stop but can't.

Dr. Cullen's voice sounds miles away..

**DR. CULLEN**
Stop. Her blood is clean, you're killing her.

-- but the bloodlust is too strong. He is killing her. Bella looks at him, forgivingly, as she begins to lose consciousness...

BELLA'S POV -ON EDWARD -growing blurry... he disappears into the blinding light. It's as if she's underwater, like her dreams..

**BELLA (V.O.)**
Death is peaceful. Easy.

97.
Bella starts to float away... we're losing her...

Suddenly from the darkness, Edward reaches out a hand...

A brilliant light flares...

134 BELLA'S FACE APPEARS IN THE WHITENESS
Eyes closed. But they slowly open. She squints at the light.

**BELLA**
Life... is harder...

An oxygen tube rests under her nose. She reaches for it, confused. A hand stops her as her surroundings come into focus.

**RENE (O.S.)**
You're awake, baby! You're okay!!!

**INT. HOSPITAL ROOM - DAY**
Bella lies in a hospital bed. Bandaged, leg in a cast. In bad shape. Rene hovers over her, tears in her eyes. On the dresser, SEE get well cards and a PHOTO MONTAGE of her friends

**Adinda Srikandi BR. Ginting**: Politeness Based On Illocution In Twilight Movie, 2010.
from Forks.

**BELLA**
Edward? Where's –

**RENE**
He's asleep.

She nods across the room to a chair in which Edward “sleeps.”

**RENE**
He never leaves. And your dad's down in the cafeteria.

**BELLA**
What... happened?

**RENE**
Baby, you fell down two flights of stairs and through a window.

Bella is drawing a blank, confused. Rene jogs her memory -

**RENE**
Edward came here to convince you to come back to Forks. His father brought him down. You went to their hotel but you tripped on the stairs.

A moment... then Bella realizes it's a cover story. She nods.

**BELLA**
Sounds like me.

98.

Rene's cell phone BEEPS. She opens it. Reads a text, starts typing in a reply.

**RENE**
It's Phil. He's worried about you.

**BELLA**
Mom, you're... texting.

**RENE**
(smiling) I told him to stay in Florida. The Suns signed him!

**BELLA**
That's great mom.

**RENE**
Jacksonville is always sunny and you'll have your own bathroom...

**BELLA**
Mom, wait. I want to live in Forks. I have Dad..(re: the get well cards) ... and friends...

**RENE**
(re: Edward)And he's there.

Bella shrugs, conceding the truth.

**RENE**

Charlie doesn't like him. Blames him for your leaving.

**BELLA**
What do you think?

**RENE**
(lowering her voice) I think that boy is in love with you.


**BELLA**
Um, Mom, would you mind getting Dad? I want to talk to him. Apologize.

**RENE**
I'm sure he doesn't care about that, Baby. But I'll go get him.

99.
Rene kisses Bella's forehead. Exits. Bella watches her go. The door shutting behind her. Bella turns back to find Edward standing next to her with deep concern. Her eyes well. He kisses her forehead soothingly.

**BELLA**
Is James - did you --

**EDWARD**
We took care of him. And the woman, Victoria, she ran off.

She closes her eyes with relief, then looks at him.

**BELLA**
I'm alive because of you.

**EDWARD**
(darkens) You're in here because of me.

Her wounds cause him pain. He strokes her face.

**EDWARD**
The worst of it... was thinking I couldn't stop -

**BELLA**
But you did.

**EDWARD**
Bella, you should go to Jacksonville. Where I can't hurt you anymore...

**BELLA**
What? No! I want to be with you! I don't want -

**EDWARD**
(sitting next to her) Sssh. It's alright. I'm not going anywhere. I'm right here...

He wraps an arm around her. As she curls up in his arms...

DISSOLVE TO:
135 EXT. FORKS, WASHINGTON - LATE AFTERNOON 135
An AERIAL SWEEP over the lush green forests. We're back in the misty, damp beauty of the Pacific Northwest...

100.
136 EXT. CHARLIE'S HOUSE - BEAUTIFUL LATE AFTERNOON 136
At a picnic table, Charlie cleans a fish with a big knife. Edward waits awkwardly near his Volvo, dressed in an elegant suit. But even calm Edward is unnerved by Charlie's glare. The front door opens and they look up to see -

BELLA --framed in the doorway in a stunning long dress. Edward is enchanted. Bella descends the steps with difficulty, due to her LEG CAST. Charlie edges out Edward to help her down.

BELLA
Alice lent me the dress. It was the only thing that would fit over my cast. Is it too...?

EDWARD
You're perfect... I'll take good care of her, Chief.

CHARLIE
Heard that before.

Edward moves to open the car door. Charlie holds Bella back.

CHARLIE
(sotto) I put new pepper spray in your bag.

BELLA
Dad.

CHARLIE
... and... you look beautiful.

Father and daughter share a smile...

137 EXT./INT. MANSION, VIEW POINT INN - TWILIGHT 137
Edward's Volvo pulls up to this lovely inn. He helps Bella out of the car, and begins to guide her through the dining room. Mr. Molina and other teachers are there. We may notice the back of a Redhead, mingling with the chaperones.

BELLA
I can't believe you're making me do this.

He just grins. Edward guides her around a corner to...

138 EXT. MANSION BACKYARD (CONTINUOUS) - TWILIGHT 138

101.
BELLA
You really are trying to kill me.

EDWARD
Prom is an important rite of passage. I don't want you to miss anything.

She can't be mad at him, just shakes her head affectionately. They continue into the prom. Several heads turn. Bella sees-

THE DANCE FLOOR, where a gap has formed. In the middle, two couples whirl gracefully. It's Alice and Jasper, Rosalie and Emmett, looking absolutely stunning. Rosalie glances over; indifference has replaced fury. But Alice waves brightly. Bella returns it with a smile as we hear a crossfade into the next track-

BELLA'S POV -- THE DJ BOOTH -

It's Eric at the turntables, making the room bounce! Next to him, Angela wears the headphones, flipping through a stack of vinyl. They nod at Bella -- she shoots them a smile when -

A FLASHBULB gets her attention -

BELLA'S POV - PHOTOGRAPHER'S STATION


Edward smirks, then turns to Bella-

EDWARD
Shall we?

BELLA
(laughs, then realizes) You're serious.

He doesn't wait for an answer, more or less CARRIES her to the DANCE FLOOR -- then places her feet atop his own... and starts to move. She actually begins to enjoy it:

EDWARD
See? You're dancing.

BELLA
At prom.

As they dance, she feels his grace, his strength. Becomes thoughtful. Finally, she looks at him.

102.

BELLA
Edward... why did you save me? (off his questioning look) If you'd let the venom spread, I could've been like you by now.

EDWARD
(stops, horrified) You don't know what you're saying. You don't want this.

BELLA
I want you. Always.

EDWARD
(angry) I won't end your life for you.

He keeps dancing, slowly, hoping his was the last word.
BELLA
I'm dying anyway. Every minute, I get closer, older

EDWARD
That's how it's supposed to happen.

BELLA
Not the way Alice saw it. (off his sharp look) I heard her. She saw me like you.

EDWARD
Her visions change, Bella.

BELLA
Based on what someone decides. And I've decided.

He looks at her, angry.

EDWARD
Is that what you dream about? Becoming a monster?

BELLA
I dream about being with you forever.

EDWARD
You really want this?

BELLA
Yes.

He lowers his lips to her neck. One bite is all it would take.

103.

EDWARD
You're ready right now?

BELLA
Yes.

His lips hover over her skin, a long beat... then he presses his lips to her throat. Not a bite. A kiss. He looks at her.

EDWARD
You're going to have a long and happy life with me. Isn't that enough?

She looks at him... and finally smiles.

BELLA
For now.

They WHIRL around, gliding on his grace, never looking away from one another, as we CRANE UP on them, in each other's arms...

BELLA (V.O.)
No one will surrender tonight. But I won't give in. I know what I want.
CONTINUE UP AND BACK on the dance floor. We realize ..

... someone's watching it, looking down from the window of a second floor hotel room in the Inn. The MUSIC wafting up in echoes. PULL BACK to REVEAL.

VICTORIA, turning from the window. She's stylishly dressed now, but seething -- a low, sinister SNARL in the back of her throat. PUSH IN FAST ON HER FACE, AND INTO HER BURGUNDY EYES filled with vengeance as we-

SMASH TO BLACK.